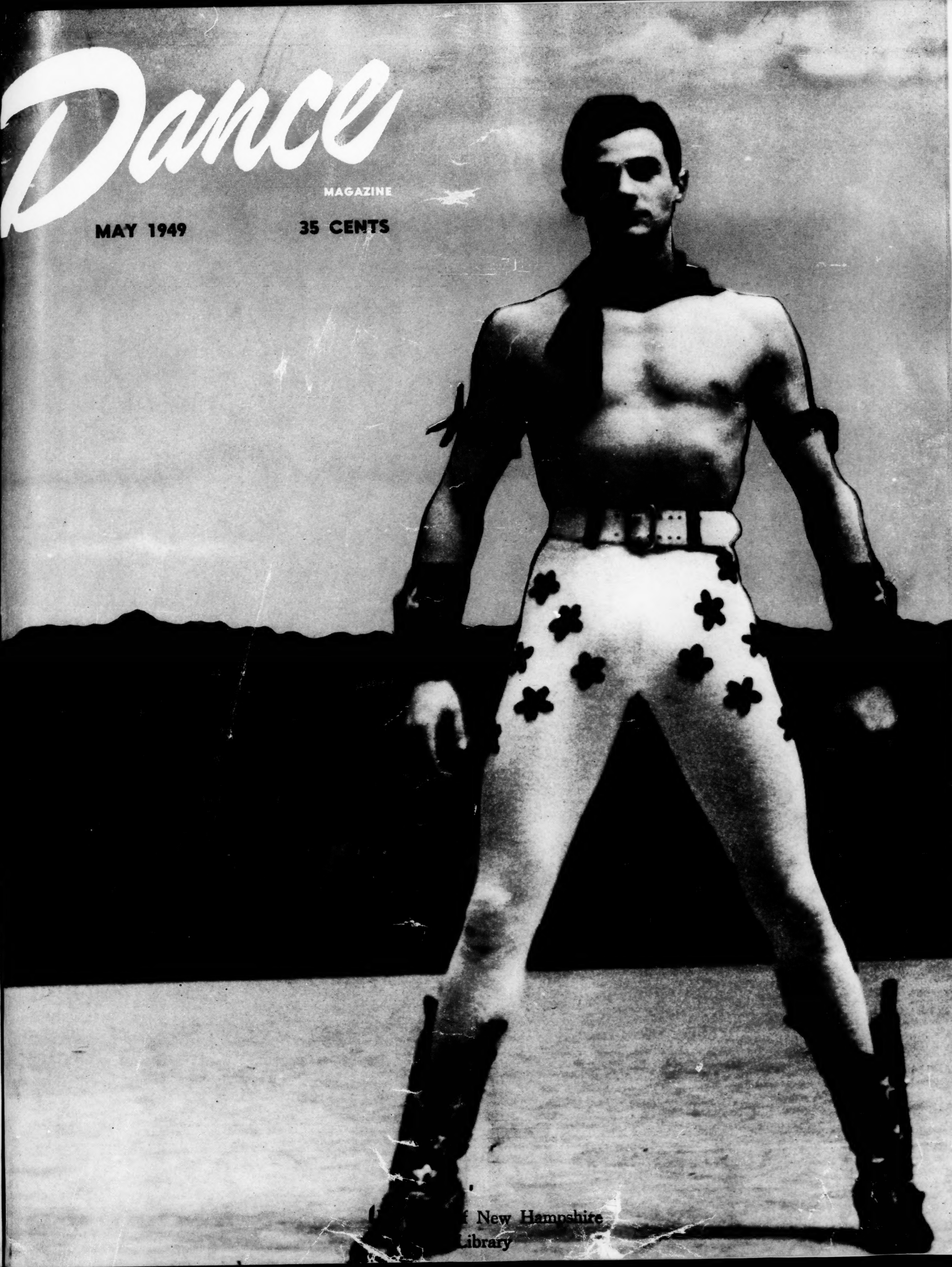
Dance

MAGAZINE

MAY 1949

35 CENTS



[illegible] New Hampshire
Library

La Mendola

FOREMOST THEATRICAL SHOE MANUFACTURERS FOR 20 YEARS

La Mendola's

PROFESSIONAL TOE SHOES

and

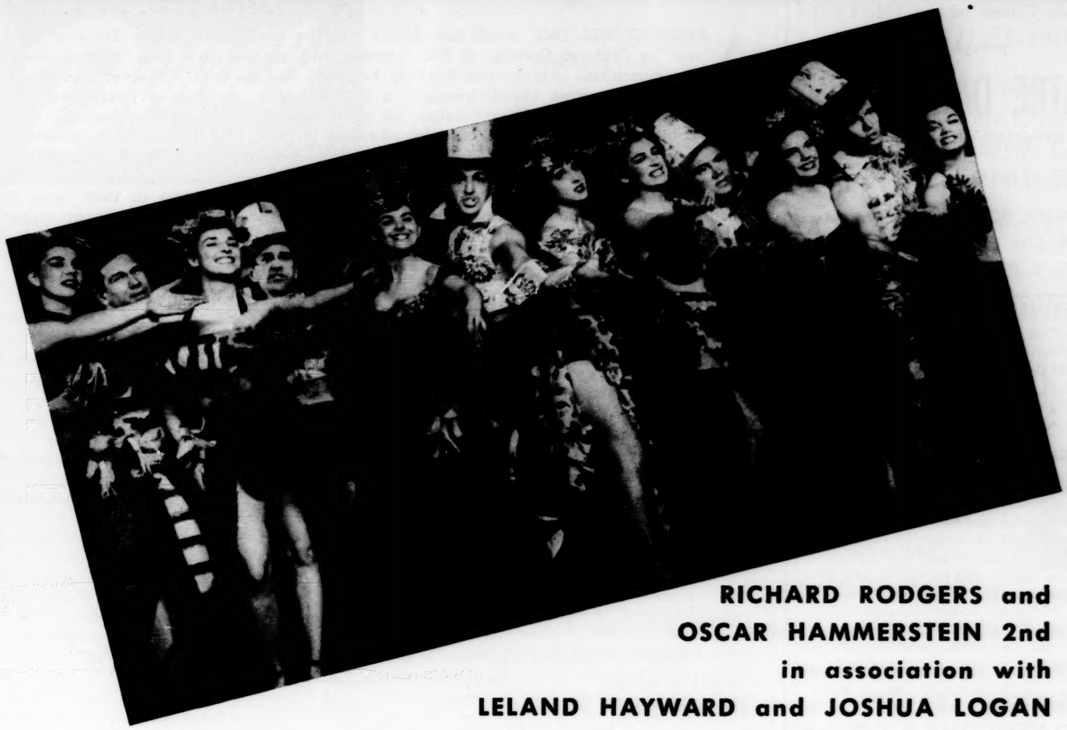
STUDENT TOE SHOES

DELIVERY ON ALL SHOES AND ACCESSORIES WITHIN 10 DAYS.

WE ARE NOW OPEN TO NEW SELECT ACCOUNTS.

La Mendola

167 West 46 Street, New York City, N. Y.



RICHARD RODGERS and
OSCAR HAMMERSTEIN 2nd
in association with
LELAND HAYWARD and JOSHUA LOGAN
present

SOUTH PACIFIC

Music by RICHARD RODGERS · Lyrics by OSCAR HAMMERSTEIN 2nd

Book by OSCAR HAMMERSTEIN 2nd and JOSHUA LOGAN, adapted from JAMES A. MICHENER'S Pulitzer Prize Winning "TALES OF THE SOUTH PACIFIC"

Scenery and Lighting by JO MIELZINER

Starring

MARY MARTIN · EZIO PINZA

Book and Musical Numbers Staged by JOSHUA LOGAN

Costumes by MOTLEY

and

Featuring FABRICS *by* DAZIAN'S

ESTABLISHED 1842

The World's Largest and Oldest Theatrical Fabric Organization

142 WEST 44th STREET • NEW YORK 18, N. Y.

The Dance Center of the YM&YWHA
presents
THEATRE DANCE, INC.
in a program with new works
JUNE 5, 1949 8:40 p.m.
YM & YWHA, 92 St. & Lexington Ave.
New York City AT 9-9455
Mail and phone orders filled

EXPERIMENTAL DANCE FILMS
PREMIERES
INTROSPECTION
HORROR DREAM
music by John Cage
Dept. A, CINEMA 16, 59 Park Ave.
NYC 16 MU 9-7288

Dance Awards
by
Minero-Newcome & Co.
Manufacturing Jewelers
80 Nassau Street, New York 7, N. Y.

Write For Our
1949 CATALOG
featuring
DANCE AWARDS
•
Pins, Charms, Rings
Bracelets, Jewelry
Studio Pins, Etc.
MINERO-NEWCOME & CO. Inc.
80 NASSAU ST. NEW YORK 7, N. Y.

LEARN TO RELAX
TO IMPROVE
YOUR DANCING
THE RELAXATION RECORD
MAKES YOU RELAX
For Ballet, Modern, Tap & Social Dancers
10 inch unbreakable, 2 sides
$2.25 post paid
Monye back if returned within 5 days
MILTON FEHER SCHOOL
of DANCE and RELAXATION
Classes in
BALLET, MODERN, BODY MECHANICS
1697 B'way, Suite 302, N. Y. 19 CO 5-8680

Milton Feher School
1697 Broadway
New York 19, N. Y.
Please send________RELAXATION RECORDS
For which I enclose__________ ($2.25 each).
Name ________________________
Address ________________________
City__________________ State__________

SHELVED: A. B. 1842

ASSEMBLY BILL 1842, a bill introduced into the legislature of the State of California by Richard Dolwig, of San Mateo, Calf. on January 26th, was shelved by the committee which was holding hearings on the bill. "Shelved" in terms of Californian law means killed, because a bill which is shelved or postponed cannot again be brought up for consideration for more than a period of two years.

The controversy arising over the introduction of A.B. 1842 produced a multitude of opinion, two of the most representative of which, and the most weight, both PRO and CON, are reproduced herewith.

Both writers are individuals of integrity and respected leaders in their own communnities and both points of view are not so much personal, as they are representative of the sections of California from which they come.

PRO

A.B. 1842 is or was the collective work of the northern California branch of the D.M.A. known as California Ass'n. of Teachers of Dancing, Club 13. A legislative committee of about ten members, worked long and seriously to find rules which would protect, as well as regulate dancing teachers.

In December, 1946, officers of this club went to Los Angeles to present their outline to the southern branch, the Associated Dancing Teachers of Southern California, Club 1, which turned it down and has since refused to support it, although many of the leading teachers in southern California individually did support it.

The bill itself covers many pages, but the questions about most often asked concern the 'outside' control of teachers, duties of the board, examinations, licensing, domination.

The whole crux of the situation lies in **who** will be appointed to the Board of Examiners and Licensers. Certainly the Governor could not be expected to be acquainted with all dancing teachers, or to know their qualifications, and if appointments are based upon political, rather than artistic or educational considerations, the entire purpose of the bill becomes nullified.

There are always dangers inherent in anything which entails government regulation. If the bill passes, whether good or bad, **its service to the profession will depend upon our teachers and no one else.**

The question: "How can you regulate Art?" so often asked, is simply answered. You **cannot** regulate art, and anyone who tries is doomed to failure. **Nor does this bill attempt to do so;** what it does propose is to set the **basic** standard **below which no teacher of dancing may go.**

Opponents of the bill believe the examinations may reflect a narrow point of view of the board, that it may restrict subjects and choose to its personal liking only, that it can lead to graft.

To this, (and I believe anyone with any experience with dancing teachers in America will concur) I can only say: the possibility of twelve Americans — and especially artists — **all** agreeing upon a specific (supposed) condition leading to graft or otherwise, seems so remote as to be IMPOSSIBLE. Any one who has sat with large groups of dancers, as I have, and tried to get an agreement among them, will know what a herculean task that is, and certainly to think of expediency or graft practiced unanimously by a whole group of 12 requires the wildest flight of the imagination — and IF one member deflected, it would almost certainly be discovered and exposed instantly.

I feel no qualm's about the bill retarding art or holding back artists. No laws have ever been devised that can restrict a truly creative artist. The real artist knows all the fundamentals required by this bill, but has gone far beyond into a realm of laws of his own making.

But **such legislation is definitely indicated** where purported dance schools have guaranteed jobs, success and fame after a few easy lessons, and when, too often, a person from this type of training hangs out a shingle in turn and pretends to be a teacher of dancing.

DORATHI BOCK PIERRE

continued

CON

A great deal of controversy has arisen here due to Assembly Bill 1842, the main object of which is to license dance teachers. This is not an unjust idea, but, as set forth in this particular bill, it will be **dangerous for many reasons.**

There are only TWO reasons why teachers here are divided, thus the controversy.

FIRST: **The bill's supporters have misrepresented its contents and have kept its proposal very quiet (it is almost impossible to obtain a copy of the bill).**

SECOND: Some of its most ardent advocates apparently see in it a splendid way to eventually eliminate almost all competition. This is possible under an interpretation of the bill's section which deal's with "licensing". In this section, **it does NOT state whether or not there shall be an UNLIMITED number of licenses issued.**

The Board to be appointed by the Governor cannot be restricted by anyone except the Governor. These 12 people are to be divided, one group to operate for the southern half of the state, the other 6 for the northern half. However, there are 7 dance subjects, so how each group of 6 shall arrange the examinations is still a mystery!

Of course, there are NO requirements written into A.B. 1842 that the examination shall be standard (for each classification) for ALL applicants, nor is there any provision for the dance forms NOT included in the 7 recognized types. Actually, the loopholes are so numerous that this letter could go on for many pages. However, even the slightest reading of it will reveal all the foregoing plus many more weak points that will turn ART into a hot-bed of politics and possible graft.

I am well aware that there are many "quacks" practicing in this profession here as in other states. Someday a just law shall be written and passed, but its composition should be developed through the united and democratic efforts of a CONGRESS of all interested dance teachers. A.B. 1842 is in NO way this type of proposal.

MERRIAM LANOVA

Dance
MAGAZINE

VOLUME XXIII **NUMBER 5**

MAY, 1949

The LARGEST,
most WIDELY READ
Dance Publication in the WORLD

IN THIS ISSUE:

Datelines 4
Reviewers' Stand 6
Via the Grapevine 8
Just People and Places 9
Season in Review — Doris Hering 10
Dance Magazine awards . . .
for achievement in choreography 14
15
for performance 16
for outstanding debut of 48-49 17
Satire in the Dance — Iva Kitchell 18
More People and Places 21
The Child's World — Blanche Evan 22
From the Choreographic Cauldron 24
Season in Review: Ballet Theatre — Ann Barzel 26
Season in Review: Ballet Russe de Monte Carlo — Lillian Moore 27
The Dancer's Anatomy — Milton Feher 28
Flexing for Ballet — Eileen O'Connor 30
Summer School Calendar 48
School and Campus 51

ON THE COVER:

John Kriza in BILLY, The KID, seen in Ballet Theatre repertory this month at the Metropolitan Opera House.

The cover photo by Richard Avedon.

Editor and Publisher: RUDOLF ORTHWINE
Executive Editor: HELEN DZHERMOLINSKA

Advertising Manager — **LYDIA JOEL**
Circulation Manager — **BARBARA PLATT**

Sales Manager, **LOUIS ELSON**

Education and Research Editor .... **Dorathi Bock Pierre**
Dance Historian .... **George Chaffee**
Ballroom Editors .... **Albert and Josephine Butler**
Public Relations Editor .... **Jason L. Stuart**

Associate Editors:
Ann Barzel — Doris Hering
Lydia Joel — Mary Jane Hungerford

Contributing Editors:
Jack Cole, Blanche Evan, Milton Feher, Baird Hastings, Gertrude Lippincott, Lillian Moore, Eileen O'Connor, W. G. Raffé, Walter Terry, Arthur Todd, A. E. Twysden.

Staff Photographers:
Earl Leaf — Fred Fehl — Walter E. Owen
Dhimitra Tassi — Gizelle Szabo

West Coast Photographer: **Constantine**

Staff Artists:
John Vassos, Sviatoslav Toumine, Val Arms, Josef Szeker

Staff Correspondents:
England: Mary Clarke, 6 Dulwich Common, London, S. E. 21
Paris: Golda G. Antignac, 52 Avenue Duquesne
Montreal: Francis A. Coleman, 2105 City Councillors St.
Mexico: Patricia Fent Ross, Calle Tijuana 22
San Francisco: Beatrice de Baltazar, 824 Hyde
Hollywood: Nelson Barclift, 2126 Selby
Los Angeles: Joan Wilcoxon

Road Correspondent: SENIA SOLOMONOFF

NOTICE TO ADVERTISERS:

Deadline for advertising is the 20th of the 2nd month preceding publication, e.g.: October 20th for the December issue, November 20th for the January issue, etc.

NEW YORK OFFICES: **503 WEST 33rd STREET** **LO 3-5907**

DANCE Magazine, published monthly by DANCE Magazine, 503 W. 33 st., New York 1, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1948, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, 1 year $3.75, two years $6.50; Pan-American and Canada, 1 year $4.00, two years $7.00; other foreign, 1 year $4.75, two years $7.50. Single copies at 35 cents. Two weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.

SECOND SEASON

NEW YORK UNIVERSITY
CONNECTICUT COLLEGE
SCHOOL OF THE DANCE
AT NEW LONDON, CONN.

JULY 11 — AUGUST 21, 1949

FACULTY

WILLIAM BALES	HAZEL JOHNSON
BEN BELITT	PAULINE LAWRENCE
VALERIE BETTIS	JOSE LIMON
JANE DUDLEY	SOPHIE MASLOW
LOUIS HORST	CARL MILLER
DORIS HUMPHREY	JO VAN FLEET
DELIA HUSSEY	BETTY WALBERG

Directors:
RUTH BLOOMER and MARTHA HILL

PROGRAM

Dance Techniques • Composition • Repertory • Choreographer's Course • Acting for Dancers • Poetry and Dance • Folk and Square Dance • Dance for Elementary and Secondary Schools • Music Composition for Dance • Rhythmic Training and Musical Resources • Keyboard Improvisation • Dance Seminar • Experimental Production and Criticism Workshop.

Introductory, Intermediate and Advanced Sections

Undergraduate and Graduate Credit

1949 AMERICAN DANCE FESTIVAL
CONNECTICUT COLLEGE

AUGUST 12-21, 1949

Valerie Bettis and Company • Jose Limon and Company • Doris Humphrey, Artistic Director • Dudley-Maslow-Bales and New Dance Group Company

For Further Information, Write to

SCHOOL OF THE DANCE
CONNECTICUT COLLEGE
New London, Connecticut

Bar Harbor, Maine
Summer Dance School
and
EXPERIMENTAL GROUP
Angiola Sartorio, Artistic Director
Ballet, Modern, Body Mechanics
Dance Composition, Music Appreciation
July 6 - August 31
SEPARATE JUNIOR DEPARTMENT
Children 11-14 years of age
For information write:
A. Garrison • 315 W. 57 St. • New York 19

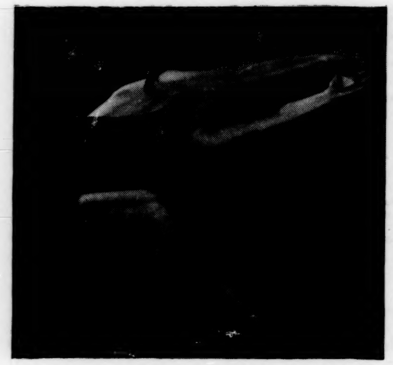
Date lines . . . .

LONDON

The Marquis de Cuevas has won the tussle for the much-coveted summer season at Covent Garden. He will bring his **Grand Ballet de Monte Carlo** (which played at Covent Garden last year), augmented by such artists as **Toumanova, Riabouchinska, Lichine** and guest artist **Leonide Massine. Eglevsky, Skibine, Majorie Tallchief** and **Rosella Hightower** will also be with the company. Massine will revive his **Mad Tristan** and John Taras's ballet, **Design for Six,** has been acquired.

The much anticipated return of **Alexandra Danilova** to London in March **was,** on balance, **an unfortunate experience.** No ballerina during the thirties was ever so beloved here as Danilova and she returned to an audience of old friends, full of nothing but good will. By the end of the season, those old friends were shaking sorrowful heads and the youngsters up in the gallery who had never seen Danilova dance before were wondering what on earth all the fuss was about. The mistake, undoubtedly, was for the ballerina to appear with a company like Sadlers Wells, whose schooling and temperament is so different from her own, and to dance roles which were associated with her twenty years ago instead of returning with her own company in a repertoire which exploited her present abilities and gifts. Danilova is **still** a tremendous force and personality on the stage; schooling and temperament are there in abundance and could be superbly exploited. Yet among the roles she danced in London were such essentially youthful frivolities as Coppelia and Boutique Fantasque which are about as suited to her today as Juliet would be to Lynn Fontanne. Danilova's performances in these roles are already enshrined in ballet history and in the memories of balletomanes — in fact they were enshrined there decades ago. Cannot she now explore fresh fields and set the seal of her incomparable personality on roles which actively demand maturity? Because Cecchetti went on to play Kostchei, Pantalon, the Charlatan, the Astrologer and the Marquis di Luca, his Blue Bird is not forgotten. Admittedly the ballet repertoire does not at present contain many female roles of this order but the ballet repertoire is not a static thing and many of those roles were, after all, created expressly for Cecchetti. **And what choreographer today would not be proud to do the same for Alexandra Danilova?**

Frederic Franklin was well liked in London and was admired for his unforced, intelligent playing of Franz in Coppelia and Albrecht in Giselle. If he did not exactly set the Thames on fire, it was pro-



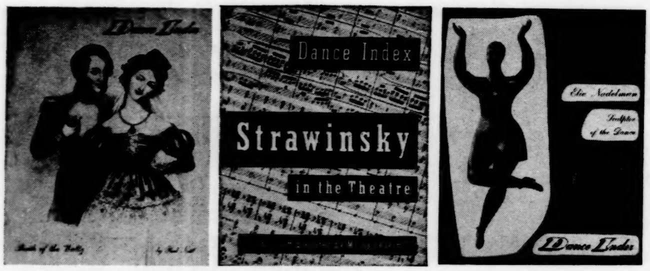
Birgit Akesson, modern dancer from Sweden, appears May 3rd at the 92nd Street Y for a restricted press audience, prior to publical recital. She has recently come from appearances in London and Paris.

A REAL FIND FOR DANCE COLLECTORS —

Dance Index

From 1942 to 1949

Each issue on one subject — each contributor a famous name! Read such expert, authoritative opinions as Kirstein — Chaffee — Magriel — Chujoy — Denby — Balanchine and others.



Some typical covers of DANCE INDEX. Over 50 different issues, many of them rare, are available if you act fast.

Profusely and beautifully illustrated with the rarest prints and photographs, DANCE INDEX is now available exclusively from A & B Booksellers. Take advantage of this wonderful opportunity to complete your reference file. DANCE INDEX has ceased publication so check the coupon list and order early!

A&B BOOKSELLERS
63 FIFTH AVE., NEW YORK 3 OR 3-1570

Send for Free A & B Catalog of Books on Dance, Theatre, Costume and Film.

A & B BOOKSELLERS
63 FIFTH AVE., N. Y. 3
A&B

Please send me the copies of DANCE INDEX I have checked off below.

BALANCHINE, GEORGE
Notes On Choreography $1.25
BARZEL, ANN
European Dance Teachers in the U. S. $1.25
BEATON, CECIL
Designing For Ballet $1.00
CELLI, VINCENZO
Enrico Cecchetti $1.25
CHAFFEE, GEORGE
Three or four Graces (Iconography of the Romantic Ballet) $2.50
CHAFFEE, GEORGE
The Romantic Ballet In London 1821-1858 $2.00
CHUJOY, ANATOLE
Russian Balletomania $1.25
CORNELL, JOSEPH
Clowns, Elephants and Ballerinas $ .75
CORNELL, JOSEPH
Americana: Romantic Ballet $1.50
CORNELL, JOSEPH
Hans Christian Anderson and Ballet $1.50
CORNELL, JOSEPH
Taglioni, Grisi, Cerrito and Essler $1.50
DANCE IN SCULPTURE $1.85
DELARUE, ALISON
The Stage and Ballet Designs of Eugene Berman $1.50
FREEDLEY, GEORGE
The Black Crook $1.25
HASKELL, ARNOLD
Ballet in Britain 1934-1944 $1.25
HORAN, ROBERT
The Recent Theatre of Martha Graham $1.75
JONES, ROBERT EDMOND
Nijinski and Til Eulenspiegel $1.25
KIRSTEIN, LINCOLN
Elie Nadelman: Sculptor of the Dance $1.00
KNIGHT, ARTHUR
Dancing in Films $1.00
LAWSON, JOAN
The Soviet Ballet 1917-1943 $1.25
LEDERMAN, MINNA
Strawinski in the Theatre $2.00
LIEBERMAN, WILLIAM
Picasso and the Ballet $1.00
McPHEE, COLIN
Dance in Bali $1.50
MICHEL, ARTUR
The Ballet d'Action Before Noverre $1.25
MOORE, LILLIAN
George Washington Smith $1.25
MOORE, LILLIAN
Moreau De Saint-Mery and "Danse" $1.25
MacDOUGAL, ALAN ROSE
Isadora Duncan and the Artists $2.00
NETTL, PAUL
Birth of the Waltz $1.00
LYNES, GEORGE PLATT
Photographs $1.85
PISCHL, A. J.
A Catalog of Souvenir Dance Programs $1.25
SLONIMSKY, YURY
Marius Pepita $1.50
SLONIMSKY, YURI
Jules Perrot $1.75
WINTER, MARIAN H.
Juba and American Minstrelsy $1.00
WINTER, HANNAH
Theatre of Marvels $1.25

I enclose check ☐ Please charge my account ☐
NAME
ADDRESS
CITY ZONE STATE

bably because he, too, was not seen in an ideal repertoire.

Spanish dancer **Mariemma** also did not take London by storm. Technically and artistically accomplished though she is, there is still a lack of projection and personality in her performance.

Indian dancer **Mrinalini Sarabhai** was sponsored by the Indian High Commissioner in London who gave an ultra-smart reception at India House after her first performance. With her company she gave fascinating displays of Bharata Natyam and Kathakali during a three-week season. Two of the male dancers, **Panicker** and **Shivashanker,** gave brilliant performances in a series of dance dramas.

Impresarios Tom Arnold and Francis Gentle will run a $200,000 Ballet Festival at the enormous Harringay Arena in August. Definitely signed so far are **Markova and Dolin, Massine** and "a Spanish dancer new to London," and **Colonel de Basil** with a Russian Ballet Company. The Colonel hopes this will include **Tamara Toumanova, Vera Zorina, Leon Woizikowsky** and **Nina Verchinina:** the only dancer actually promised is **Vladimir Dokoudovsky.** London's attitude to the rest of the proceedings—practically every internationally known dancer has been invited — is contained in Caryl Brahms' classic phrase: **"If 'e come."** The arena at Harringay will be converted into a theatre, complete with chandeliers, for the Festival and will contain 8,000 seats selling from 50 cents to $3.00.

Eleanor Powell, appearing for the first time in London, gave a 37 minute display of tap dancing that was remarkable for its staying-power as for its brilliance. She has completely charmed London which sees too few dancers of her calibre.

Anton Dolin may try another straight play. According to press reports a new play is being written which will be the vehicle for the return to the stage of José Collins (now 61) who starred in the Maid of the Mountains for so long in the 1920's. The play contains an acting part for Dolin and one for actress Margaret Bannerman who has been living in the U. S. for many years.

Did anyone say dancers weren't versatile? Sadlers Wells soloist **Alexis Rassine** recently took first prize at the London Horticultural Show for a **bowl of indoor-grown tulips.**

M. C.

Fonteyn, after being off for several weeks with a bad foot, danced only a few times before she hurt it again; however, this time it was not as serious and she is dancing as brilliantly as ever. Her accident made the front page of the morning papers. Ballet seems to be front page — at last.

Helen Wood, young Conover model and Jack Stanly tap protege, makes life much easier for her neighbor in the apartment below her by practicing her tap dances on the carpeted floor of her home with the aid of the Tap-a-Mat.

The Covent Garden Company leave in May to open at the Opera House Florence on the 15th. They will dance during the Festival and will not be returning to England for three weeks.

Roland Petit's Ballet de Paris are returning to London shortly for another season, the first having been such a success.

(please turn to page 43)

Some Things Can't Be Compared

. . . . . EVEN THOUGH THERE IS A RESEMBLANCE!

A DIAMOND NECKLACE and one of glass, for instance. And so it is with Fabrics, Accessories and Trimmings for your recital costumes; there are *so* many lines to choose from . . . But time and again the dancing teachers of America call on MAHARAM.

Just as the queenly diamond is more glamorous, so has the MAHARAM line of Fabrics, Accessories and Trimmings achieved a standard of distinction that defies comparison. Incomparable taste, a thorough understanding of your requirements and thoughtful service are some of the reasons for this preference!

There is a wholly new collection of delightful costume materials available to you . . . at extremely interesting prices. It includes FABRICS . . . All the beautiful colors and effects in every wanted fabric, and ACCESSORIES AND TRIMMINGS . . . Novelties to dress your production in the Broadway manner. Would you like samples from the Maharam line? Just write Dept. 2.

"The House of Service"
MAHARAM FABRIC CORPORATION

NEW YORK: 130 West 46th Street
CHICAGO: 115 So. Wabash (Wurlitzer Bldg.)
ST. LOUIS: 927 Century Building
LOS ANGELES: 1113 So. Los Angeles Street

DANCE EDUCATORS of AMERICA

Has acquired for its 1949 summer activities the unsurpassed facilities of the distinctive and completely air-conditioned

WALDORF ASTORIA in New York City

ONLY THE DEA PROVIDES *ALL* THESE UNUSUAL MEMBERSHIP ADVANTAGES

4 ALL-DAY MATERIAL SESSIONS ANNUALLY. Each a "1-day convention", with top names bringing members top material at friendly gatherings in Jan., March, Oct. and Nov. No charge to members!

DANCE NOTE SERVICE: Members unable to attend these sessions receive by mail the notes of dances presented. No charge for this service.

THE OFFICIAL BULLETIN: Issued regularly, the DEA's miniature newspaper keeps members abreast of club doings.

NEW YORK HEADQUARTERS: The only national dance teachers' club with headquarters in the Dance Capital of the World.

LOW FEES AT TRAINING SCHOOL & CONVENTION. These savings alone more than cover annual dues.

MEMBERSHIP CERTIFICATE. Suitable for framing, to hang on office or studio wall. A mark of prestige in your community.

The FIFTH ANNUAL TRAINING SCHOOL

2 weeks, July 11-22

General Subjects: four 30-period courses, two each week. Certificates on satisfactory completion of 150 periods.

Ballroom: Two 15-period courses, one each week. 75 periods needed for graduation.

The 17th ANNIVERSARY CONVENTION

1 week, July 24-29

Features a well balanced program of selected material, presented by a cross-section of America's outstanding teachers.

APPLY FOR MEMBERSHIP NOW!

Applications received not later than June 15 will entitle candidates to attend Training School and Convention at the low membership rates.

Complete details on request to the Secretary

DEA

EARL ATKINSON, President
719 E. 32nd Street
Brooklyn, N. Y.

THOMAS E. PARSON, Sec.-Treas.
140-10 Franklin Avenue
Flushing, N. Y.

reviewers' stand

BALLET RUSSE de MONTE CARLO
His Majesty's Theatre,
Montreal, March 29-April 7

A new Giselle, debuts in other leading roles by members of the company, and a new ballet by **Tatiana Chamie**, marked the sojourn of Sergei Denham's Ballet Russe in Montreal, opening a spring Canadian tour. **The performances were also notable for the absence of Danilova and Franklin**, although Slavenska appeared as guest star in a few performances.

Krassovska's Giselle was very **successful.** She danced with **commendable simplicity**, and her mad scene was thoroughly effective. Her entire first act was a pleasant surprise and a notable addition to the history of the role. In the other half of the ballet, she was less secure, and in a sense dwarfed by **Mary Ellen Moylan's** superb Queen of the Willis, but the entire performance was one of the most exciting the Ballet Russe have shown locally in some time. In Coppelia, **Ruthanna Boris** was less effective in **her** debut, although she performed the role neatly and efficiently. Her mime seemed **too** calculated; She never was able to galvanize the ballet into life. She was more at home in **Love Song** and in **Pas de Quatre**, which drew local acclaim. Best pas de deux of the tour, and among the most thrilling moments in the repertoire, came with **Mary Ellen Moylan** and **Oleg Tupine** in Nutcracker. At last the company has a partner tall enough for Moylan, and although Tupine is occasionally unsteady, his presence and style made up for momentary lapses. There was a beauty of line and a classic style in their work not found elsewhere in the company. **Moylan has definitely established herself as a prima ballerina of importance.**

Ballets new to Montreal, such as Love Song, Seventh Symphony and Quelques Fleurs were received coldly. It was interesting to see two Boris ballets together, although the dullness of Quelques Fleurs should not have followed the most amusing Cirque a Deux.

As for Mme. Chamie's new work, it would be unfair to judge it on what was supposed to be a rehearsal; even its title was **Rehearsal.** Mr. Denham gravely announced this fact to the public; Mme. Chamie came out on the stage, sat in a corner and was promptly forgotten. Not a stop was made to maintain the illusion that it was really a rehearsal. The work was danced sans decor, sans costumes (in practice dress, it is to be added, hastily) and it would seem "sans" **much** of anything else. It is said to contain a flimsy plot about a ballerina's birthday, and will, **if** it has a future, be re-titled "Reminiscence". The music, watered down Rossini, is of less interest, if possible, than the tame Auber in Quelques Fleurs. Some of the works by better choreographers, as Massine's Gaite Parisienne, have taken quite a beating. It is alarming to see to what extent brash Americanisms ham up what is essentially so Parisienne and/or European a work. On the brighter side, the male dancing and corps de ballet seem much better than recent seasons. It was an interesting season, and demonstrated that Danilova and Franklin are not indispensable, and that some able dancers are coming up to take their places.

Francis A. Coleman

*

DANCE THEATRE Company
Dance Theatre, Hollywood
March 6, 1949 and succeeding
Saturday evenings

This latest concert of all new works by **Lester Horton's Dance Theatre Company,** was a peculiarly disturbing experience. The dancing was unfailingly good; the group worked smoothly together, and individuals have uniformily improved in their technique. Choreographic invention was in all cases adequate and sometimes extremely good. It all should have been very exciting, but over all but one number there seemed a pall of weary bitter cyncism— of decadence. Other than **Warsaw Ghetto,** not one number had the freshness of youthful strength and hope, but looked inward in introspection upon social evils without the vigor of youth to combat and overcome them. Life without hope is futile, and Mr. Horton's dances offered no hope.

A Touch of Klee and Delightful 2. An interesting opening number, a choreographic composition based upon the surrealist ideas of artist Paul Klee, using a double swing and a long white mobile around which the performers danced in a sonombolistic trance to the music of Camargo Guarnieri. The effective decor and costumes were by Lewis Brown, and **Rudy Gernreich, Louise Kreck, Carl Ratcliff** and **Constance Finch** were the dancers.

Barrel House. In a setting and costumes by **Lester Horton,** to the music of Anita Metz, **Bella Lewitsky, Nelson Barclift, Rudy Gernreich** and **Carl Ratcliff** gave a modern dancer's idea of "the protests and miseries suggested in the early forms of music originating in the parlors and barrel houses of New Orleans." Choreographically, the number was well-designed, the pattern was effective, and Bella Lewitzky was, as always, magnificent in her control and telling use of her well-trained body. The "protests and miseries," however, were all surface, and obviously were not a cry torn from the innermost aching soul. Neither the music nor dance were nearly low-down enough for real barrel house.

Bench of the Lamb. To the recorded music of Mary Hoover, the entire company appeared in a ballet of evangelistic "call" and back-sliding of one Jennie, in the house of worship of the "Purity Rollers." It made no point other than to hold the sect of Purity Rollers up to scathing scorn with no hint of charity, making them first small and then lecherous. Jennie, danced by **Constance Finch,** was a remarkably penetrating characterization of the girl who resented being saved, but back-slid with joyous abandon.

(please turn to page 41)

DANCE MASTERS of AMERICA

Announces its 1949

NORMAL SCHOOL—July 25 Through July 29

CONVENTION—July 31 Through August 6

Shoreham Hotel – Washington, D. C.

FACULTY

(Partial List, complete faculty will be announced later)

GEORGE CHAFFEE — Ballet
JACK STANLY — Tap
HELYN R. FLANAGAN — Tap
ELAINE ARNDT — Production
FRANCES L. CHALIF — Baby Dances
NAOMI GILOOLY — Acrobatics
HUAPALA — Hawaiian
PHILLIS KAPP — East Indian
DOLORES MAGWOOD — Baton and Flag Swinging

BERENICE HOLMES — Ballet
GERTRUDE EDWARDS JORY — Cecchetti Graded System
GERALD CUMMINS — Tap
EDDIE HANF — Tap
RUTH M. BARNES — Baby Dances
ROSE LORENZ — Children's Dances
MARJORIE MAZIA — Modern
JUANITA CANSINO — Spanish
JACK DE VENNEY — Baton

BALLROOM FACULTY

GLADYS BOWEN, CLEMENT BROWNE, DON LE BLANC, BERTHA S. MILLER
FRANKLYN OAKLEY, PHIL OSTERHOUSE, MYRTLE D. PETTINGALE
KAY STONE, A. J. WEBER

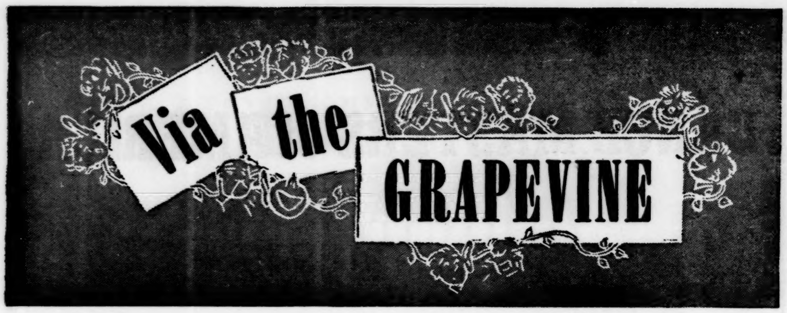
Send for D. M. of A. Brochure

Leroy H. Thayer, Secy. - Treas.
1644 Connecticut Avenue
Washington 9, D. C.

Dear Sir: Please mail me Brochure which contains information about D. M. of A. Normal School, Convention and Membership.

Name____
Address______________________________________
City____________________Zone________State________

May, 1949



Via the GRAPEVINE

WE can't imagine whether Spring is responsible or whether the tide of projected new companies springs from the dammed-up id in the dance conscience, but, at any rate, a number of new groups threaten to make almost immediate debuts on our scene, depending on what kind of support they can get.

One of the more interesting, called the **Contemporary Dance Works Group**, is in germination, dominated by such personalities as **Doris Humphrey**, **Hanya Holm**, **Helen Tamiris** and **John Martin**, the object of the group being the revival of the great "classics" in the modern dance, such as **Quest** (Humphrey), **Trend** (Holm) **Liberty Song** (Tamiris). The further object of this group is to revive modern works with social significance.

At a restricted meeting of picked personages in the dance field, called by the chairman of this project, Mr. Martin, funds amounting to a round number of hundred dollars was collected and a June concert may actually take place, although none of the works aforementioned will be produced, chiefly because their scope calls for a much larger sum than that so far attained.

The annual budget solicited for the group, in order that it may amount to more than a row of pins on paper, would be $28,000. as computed by the organizers. The June concert, therefore, will be composed of the works of young choreographers, who, as Mr. Martin stated at this meeting, will be given the opportunity to use their talents in the "first such group ever to give young choreographers" a chance to compose.

Well. Pardon us for pointing, but what have Theatre Dance, Inc., Choreographers Workshop, Pacific Ballet Company, New Dance Group, not to mention the assorted Canadian group seen in the recent Toronto festival been doing all this time?

*

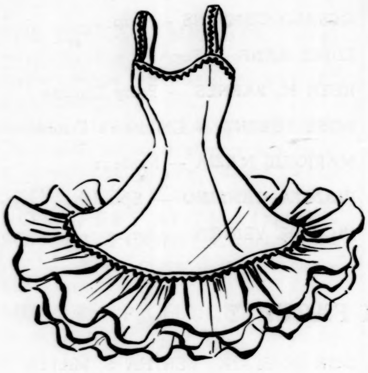
Other groups in the making are the reorganized **Gollner-Petroff** company to be known again as **Ballet Intime**. The two principals will take their group this summer to South America for a tour of a few months.

Felix Sandowski and **Janina Frostowna**, Polish dancers who have in recent years been living and working in Chicago, have returned to New York and are re-organizing the Polish Ballet. The very same idea has occurred to **Walter Nowicki** who is planning a group of his own to be devoted to works of Polish genre.

On top of this comes word of a more or less amorphous plan, to be sponsored by no less than **Eleanor Roosevelt**, and supported by the president of an oil company, name not given. The company is to present dancers and dance works of all na-

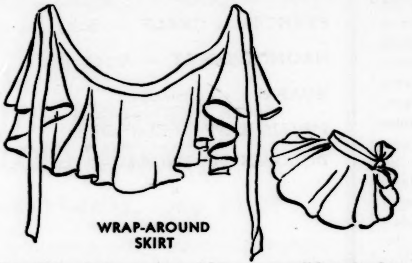
(please turn to page 47)

Leo's Recital Suggestions



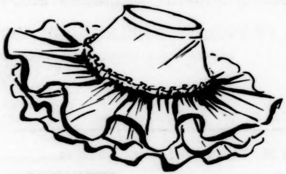
PRACTICE COSTUME

Princess lines accent the style of this practice costume, with a semi-fitted bodice and rick-rack trim. The two ruffle skirt, with full flare, and simple zipper closure back, makes this most desirable for your dance needs. Comes with matching panty. Sizes 4 to 20. Colors pink, white, blue and black. Mercerized broadcloth .... Price $4.75



WRAP-AROUND SKIRT

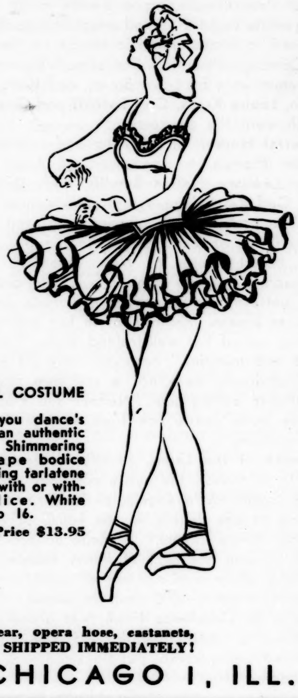
Versatility of dance dress is the accomplishment of a wrap-around skirt. It may be worn over Leotard, Tights, or Polo shirt . . . Matching Bra extra if desired. Available in printed broadcloth or pastel shades of white, blue and pink. Sizes 6 to 18. .... Price $2.95



TU TU SKIRT

Leo's enticing TU TU skirt. Triple shirred ruffled skirt with full flare, available in white pique and a variety of finest mercerized poplins in beautiful pastel shades and prints. Sized 6 to 18. Price $3.65

Matching Bra and trunks available at extra charge.



BALLET RECITAL COSTUME

Leo brings to you dance's classic fashion; an authentic ballet costume. Shimmering satin heart-shape bodice blended to rippling tarlatene skirts. Available with or without ruffled bodice. White only. Sizes 6 to 16.

Price $13.95

ADVANCE

THEATRICAL SHOE COMPANY

LOOK TO Leo FOR FINER FOOTWEAR

Leo also carries a full line of dance footwear, opera hose, castanets, tambourines and finger cymbals. ALL ORDERS SHIPPED IMMEDIATELY!

32 W. RANDOLPH ST. CHICAGO 1, ILL.

just PEOPLE and PLACES . . . .

Conjunction of ALL FOOL'S DAY with the DARK OF THE MOON — A CARNIVAL!

Walter E. Owen

Leticia and Madwhan cast Kathakali spell over the dark-of-the-mooners, still spinning from the echo of drums, drums, drums.

Nala Najand, Hindu dancer, mimes narrative having to do with fouled-up love affair (in Hindu gesture language).

Alex Georges

Alex Georges

Calypso Joe and Coco-te, Carribean favorites of the Carnival, demonstrate restrained Calypso pantomime. Unrestrained type pantomime censored.

Walter E. Owen

The Judges responsible for the choice of winners at the All Fool's Dark-of-the-Moon Ball face their tasks with all the enthusiasm of captives lined up before a firing squad. L. to R.: George Leon, television executive, Helen Dzhermolinska and Lydia Joel of DANCE Magazine, and Roland Barber, dance editor of LIFE Magazine. Judges may have to leave country at any moment. Decisions were not popular. Helen Dzhermolinska will fly to England for sanctuary, at least until the clamour dies out.

Walter E. Owen

Danny Livingston, The Mind behind the dark-of-the-moonings, deluges winners of the costume contest held on April 1st with such diverse objects as one live duck named Alicia, 3 pineapples, etc. The prize-winners, from l. to r. are ticketed as Abstraction, Cherry-Blossom time and Domestic Television Set.

ARTHUR MAHONEY **THALIA MARA**

THE SCHOOL FOR PERFECTION

DAILY CLASSES FOR:
BEGINNERS — INTERMEDIATE
ADVANCED — PROFESSIONAL

BALLET TECHNIQUE — TOE
SUPPORTED CLASSICAL ADAGIO
CHARACTER — SPANISH

SPECIAL SUMMER CLASSES

SCHOOL OF BALLET REPERTORY

WRITE FOR BROCHURE 117 WEST 54TH ST., NEW YORK 19, N. Y. CIRCLE 5-9332

The Season in Review

by Doris Hering

WELL, it has taken place —the eagerly anticipated solo recital of **Janet Collins** on April 2 at the 92nd Street "Y". And it was a happy, happy event . . . for Miss Collins, for her audience, and for the future of the American Dance.

True, Miss Collins made no choreographic innovations in this, her first New York concert, but the small messages her compositions did contain were conveyed by dancing — **pure, unimpeded, uncluttered, un-neurotic dancing in the joyous sense of the world . . . and with consistent good taste.**

If dancing has ever peopled your nocturnal dreams, then you can achieve a fairly good idea of how Janet Collins looks on stage. For dream dancing is often fantastically rapid. Just as you focus upon the dancer in one part of the stage, she is no longer there, but is in a distant spot, and you're not quite sure of how she got there. All locomotion seems to be accomplished at a distance of about an inch from the floor, with the feet touching it for only rare moments of punctuation. Of course, there's never any effort involved — no breathlessness — no fatigue in the elevations — no limit to the speed and complexity of the turns. **That's how it is in dreams, and that's how it is with Janet Collins.**

Add to the picture a friendly personality that immediately establishes contact with the audience, an expressive face, impeccable grooming, and a set of costumes that would do credit to the finest designer. They're colorful, theatrical, and flattering. And Miss Collins designed them for herself!

WARSAW GHETTO, a Lester Horton work produced at the Dance Theatre in Hollywood, March, 1949. Below: Sandra Orans and Bella Lewitzsky as doomed mother and child.

Probably the most creative moments of the program occurred in the two spirituals, NOBODY KNOWS THE TROUBLE I'VE SEEN and DIDN'T MY LORD DELIVER DANIEL. Instead of merely illustrating them, as so many dancers are wont to do, she located the emotional source of the music and used that as her starting point. The movement radiated from a central axis on stage and kept returning to it. The whole body was constantly, ripplingly, in motion, and yet there was a still - souled calm about the whole conception.

They say that wit is a product of civilization. If so, Janet Collins is eminently civilized. For her BLACKAMOOR and her APREZ LE MARDI GRAS were truly funny. But it wasn't the humor of the clown or comic who depends upon grotesquerie and distortion for effect. In both dances the movement was beautifully contained. The laughter was in the point of view.

The BLACKAMOOR consisted of two very charming and neatly styled 17th Century Court Dances spiced with bits of quicksilver pantomime satirizing the Louis XIV court life. APREZ LE MARDI GRAS depicted a drunken Creole girl whose inebriation had not obliterated her catlike grace, merely unfocused it a bit. There was not one wasted movement—one false gesture—one slapstick lunge. Miss Collins made the girl's drunkenness achieve a kind of scrambled fluidity.

Despite her hair-raising technique, Janet Collins is what could be called a "natural" or "intuitive" dancer — someone whose every thought and emotion and musical reaction flows naturally and spontaneously into danced movement. This rare and enviable state does, of course, have its disadvantages. For some of her material, despite its nicety of structure, has an almost improvised appearance. This was true of PROTEST, JUBA, and the second part of LA CREOLE. The solution may lie in more experience or in the development of an ability to stand off from her dances and say to herself, "Even though I feel this sincerely, it is choreographically empty. It needs heightening here and here and here," and then to go ahead and do it consciously.

Probably the help of some of our experienced dance advisors like Louis Horst and Doris Humphrey will help her to develop this objectivity. For Janet Collins gives every evidence of having considerable intelligence and integrity in addition to her impressive talent. If Broadway doesn't make her its next queen (which it undoubtedly will), she should develop into as fine a choreographer as she is dancer. And even if she doesn't, we'll still never tire of watching her dance and of enjoying the warmth and sweetness of her personality.

Miss Collins was assisted by Theodore Benedict, native drummer and Raymond Sachse and Florence Weber, whose duo-piano accompaniments seemed to need a bit more rehearsing.

★

Walter E. Owen

PROTEST, danced by Janet Collins in her formal debut at the 92nd Street YMHA on April 2nd (review in this issue).

There was evidence in their concert of March 6 at the 92nd Street "Y" that **Mary Anthony, Joseph Gifford,** and **Katherine Litz** have been hard at work since their last "Y" appearance just about a year ago. And in Miss Litz's case particularly, that work has been fruitful.

Last year she had a dancing style in the making. This year it IS an authentic style. Last year there were suggestions of ideas in her solos. This year there were in most cases whole ideas exquisitely presented.

Like Carmelita Maracci and Sybil Shearer, Katherine Litz makes refreshing use of "classical" music. For example, her FIRE IN THE SNOW was accompanied by Beethoven's hardy chestnut, "Fur Elise". Yet, because music and movement were one, the music acquired a gentle limpidness that we never before noticed.

In fact, **all of Miss Litz's dances have this same gentle, almost unreal quality.** It's as though after she made the initial sketch for a dance, she somehow effaced herself from it, leaving behind an ideally close combination of movement, music, and theme. Yet this disembodied quality does not make her dances cold or abstract. **They achieve a special kind of honesty where the theme is unfolded through simple and imaginative movement un-**

Constantine

THE PARK, a Lester Horton work premiered at the Dance Theatre in Hollywood, March, 1949. Above: Carl Ratcliff, Louise Kreck and Nelson Barclift.

adorned by theatrical whoopdedoo.

Her four brief STUDIES (The Prayer, The Argument, The Regretter, The Sinner) and her SUITE FOR A WOMAN (Straws to the Drowning, Rescued, Saved) were, in addition, tinged with a subdued wit that seemed to grow and grow until it burst through as full blown humor in DAUGHTER OF VIRTUE, a sort of **frantic one-woman field day.**

All of these dances were encompassed in a comparatively small area of the stage (but with that area thoroughly and interestingly used). Only in her last dance, SONGS OF JOY (Brahms) did she make the whole stage her own with some of the most spacious and liberated movement we've seen in a time. It was characterized by that same quality of relaxation and effortlessness that makes Kreutzberg's dancing so harmonious to the eye.

It is quite difficult to view Mary Anthony's art as a whole. For her movement style is so intense and at times so breathtaking that it blinds one to the rest. Then too, Miss Anthony has not yet found the point where her own personality, her theme, and her dancing should fuse to make the integrated whole that is art.

Judging from her solos, LADY MACBETH and GENESIS XIX, and from her solo portion of CHACONNE, she seems convinced that the best theatrical approach for her is the fiery and super-dramatic. Yet one has the feeling that in order to perform in this fashion she is fabricating a personality for herself — that she is a Helen Hayes trying fiercely to be a Judith Anderson. The result seems to be marring and tightening the style of a talented and sincere young artist.

For example, her new solo, GENESIS XIX, based on the plight of Lot's wife, had all the ingredients of a good composition — arresting movement impeccably performed, an interesting diagonal floor pattern, and a worthy theme. Yet it lacked that indispensable stamp of personality and viewpoint.

Miss Anthony is going through the same stage as some young beginners in the musical concert field who concentrate on technical relentlessness and only come to realize as time goes on that a gentle Chopin prelude sometimes requires more musicianship than a Liszt showpiece.

Like Miss Anthony, **Joseph Gifford is showing a tendency to intellectualize and contrive movement, rather than let it grow of its own accord out of a theme.** His new duet, THREE SONATAS (Scarlatti) is complex in structure and full of movement, some of it quite impressive. Yet it often becomes divorced from the steady flowing line of the score. We should like to have seen the mood variations of the three sections more clearly delineated, too.

The duet work of Miss Anthony and Mr. Gifford brings up an interesting problem, and one that has been codified only in the ballet field. It is that of partnering. **When** are two people really partners on stage? When is their dancing together richer than their dancing alone? The answer is **when they give the impression of dancing together as man and woman.** This gives their work a warmth and undertone that cannot be achieved from any other source. It is the quality that lends a kind of special importance to the work that Markova and Dolin, Limon and Ide, or that Marge and Gower Champion do together.

Miss Anthony and Mr. Gifford function smoothly and sensitively together, but merely as playmates. Certainly their new piece, CHACONNE, with its "Taming of the Shrew" and Borgia undertones required more than a playmate viewpoint. The two solo portions had a bite, but their coming together for the closing section lacked the impact that two such willful and complex personalities would have had upon each other. More awareness of each other would have added color to THREE SONATAS, also.

Only in THE PURSUED is an impersonality welcome. For both characters, as Mr. Gifford has conceived them, bear the detachment of great suffering. THE PURSUED remains just about Mr. Gifford's best work. It's honest—it's direct—and it's brilliantly designed. The emotional level is sustained throughout, and it receives a powerful, integrated performance by both dancers.

The concert had the benefit of two of the top accompanists in the field — Helen Lanfer for Miss Litz and David Tudor for Anthony and Gifford.

* * *

The program of Arts and Dances of the First Americans given by **Reginald** and **Gladys Laubin** on March 10 at the **American Museum of Natural History** was their eleventh at this institution.

Even if you don't give a hoot about the Indians and haven't the least particle of curiosity about how they sing and dance and dress and converse and pray, you'll take Reginald and Gladys Laubin right straight to your heart. What's more, you'll shoot the next wag who contributes "Me wanum wampum, ugh!" as typical Indian conversation; you'll imagine that the signal whistle on the New York Independent Subway system is a Lakota war cry and that the lady with a feather sitting upright on her bonnet has "counted coup" in battle.

At least, that's somewhat the effect this delightful couple has upon us. And they produce their effect with a lack of self-consciousness rare even among ethnologists.

Whether they perform the Battle of the Washita in sign language, or a Stomp Dance of the Abenaki of Maine, or invoke the four world quarters, or sing in the high tremolo-ridden falsetto so prized

Martha Graham in LETTER TO THE WORLD. This work and others in the repertory to be seen in New York in May in a probable two week season.

Fred Fehl

among the Indians, their attitude seems to say, **"Admire the Indians, do not admire us — understand the Indians and forget about us — enjoy these dances for their intrinsic beauty and not for the personality of the performers."**

Yet, despite their modesty, the Laubins emerge as colorful and poetic as the great folk art they serve so well.

★

Sujata and **Asoka** premiered their dances of India and Tibet on March 12 at the Ziegfeld Theatre. It was an energetic bid for the night club circuit. And in that special atmosphere of clatter and mastication they would probably fit very nicely with their pretty costumes and pleasant smiles.

But they certainly do not fit in the concert world of genuine exponents of the Hindu dance like Hadassah, Vashi and Veena, Ram Gopal, and Uday Shankar. Their idea of mudras was a sort of rapacious articulation of the figures that prompted a lady seated behind us to exclaim, "Why, they're triple jointed!". And Sujata's facial expressions were mostly centered about the good old "come hither" glance embellished with a wink or two. **The spiritual and reposeful quality so vital to good Hindu dance was entirely missing.**

Accompaniments were left to a scraggly, poorly rehearsed combination of Eastern and Western instruments, and the printed programs were profusely decorated with "poetry". All very pretentious and **very depressing,** despite the pretty costumes and the pleasant smiles.

Robert Sosenko

DOLOROSA, with Ada Reif and Merle Marsicano, given on the Theatre Dance, Inc. concert in New York in March.

★

Since the **Choreographers' Workshop** has become more selective, its offerings have been conspicuously better — as was amply demonstrated by the concert on March 19 at the 92nd Street "Y".

There was, of course, the usual slavishly academic ballet piece composed on this occasion by **Edward Dragon** to the Mozart Piano and Violin Sonata in E Flat Major, K. 380. We can place Mr. Dragon among the infinity of Balanchine imitators and his costumer, Alfonso Ossorio, in the same position with regard to Seligmann. Of course, watching dancers like **Tanaquil Leclerq** and **Beatrice Tompkins** is always a pleasure. And **Alan Howard** and **Iona Mackenzie** had plenty of spirit, if not discipline. Only **Frank Moncion** seemed depressed by the mediocrity of the opus.

Kay Raphael's PRELUDE (J.S. Bach) was a pleasant student effort in group choreography and as such had a good deal to recommend it. It's always gratifying to see young people romping happily, energetically, and with enough interesting movement and variety of floor pattern to hold the attention. Naturally a short work of this type gives no more indication of the future possibilities of a choreographer than do the fugues that students of musical composition write for their examinations. It merely proves that Miss Raphael has acquired facility with existing materials and can thus build upon the best of all foundations for future development.

Myra Kinch's SONG OF SABIA, with an original score by Manuel Galea, had about it an air of petrified emptiness. The work, a sort of death ritual based on a work by Manuel Bandeira, was a long one containing thirteen dancers, all of whom were rendered almost static by the paucity of movement and the lack of emotional content and rhythmic variety.

There is nothing wrong with maintaining a slow, rather monotonous tempo for the duration of a work provided there is enough happening with the framework of that tempo. Disparate elements strung together and sprinkled with the dry crumbs of pretentiousness do not make for exciting or even intelligent theatre.

Carrol Newman and **Marion Scott** are at about the same level of development as Kay Raphael. Their TOWER OF BABEL, with a score composed and arranged by Robert DeDomenico and conducted by Morris Levine, could be classed as an interesting student experiment in group movement by two young women who have not as yet discovered a creative personality of their own. There was careful designing in the use of solo figure at the beginning, swelling to group for the body of the dance, and diminishing to solo at the end. And there was an interesting conception of the building of the tower. But the connection of the movement style and the Biblical words was not particularly pertinent, nor did the dance have the Biblical atmosphere, the sense of place-time, that Mrs. Newman achieved two seasons ago in her Bennington-supervised work, THE BOOK OF RUTH.

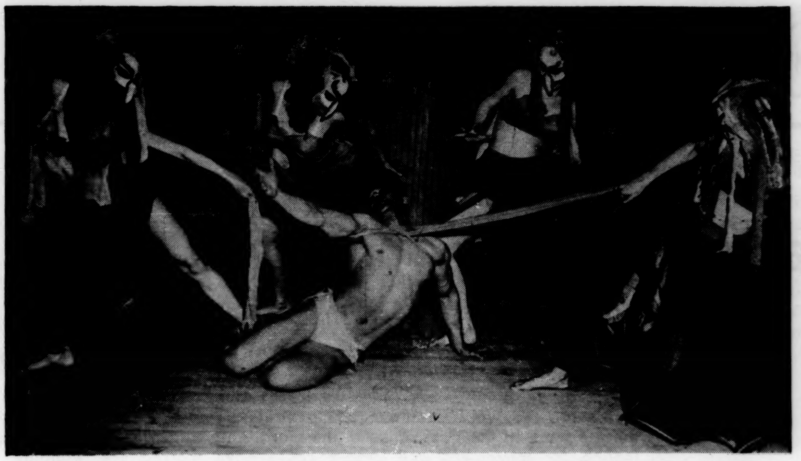
It was revealing to contrast **Janet Collin's** use of Mozart music in her EINE KLEINE NACHTMUSIC with Edward Dragon's use of the same composer's SONATA. For Dragon it was mere accompaniment. Any other composer with the same rhythmic structure could have been substituted, and the difference on stage would have been slight. Miss Collins, on the other hand, approached her music with sensitivity and wit. The Mozart style — its sprightliness, its lyricism, its somewhat Rococo quality, and its refinement — were all absorbed into her composition, wich consisted of two solos for herself and a duet for Claire Knox and Alan Howard. The duet seemed far less original than Miss Collin's own dances, but that may simply mean that she is more exciting as a dancer than as choreographer. We haven't seen enough of her work to say.

Virginia Johnson's THE INVISIBLE WIFE, adapted from the poem of the same title by **Winthrop Palmer,** had the missing ingredient of the evening — genuine conviction. Miss Johnson took hold of this Oedipus-tinged tale of fratricide and suicide in a New England Family, broke it into logical episodes, and set the whole thing spinning with strong, varied movement. True, some of the group material was reminiscent of Martha Graham, and

Some deliberation goes on in this opus by choreographer Atty van den Berg entitled THE PRODIGAL DAUGHTER, given in concert of Theatre Dance, Inc. on March 27th at the 92nd Street YMHA. The dancers are Betty Lind, Nelle Fisher and Jean Houloose.

Robert Sosenko

Karletta, San Francisco



PROMETHEUS, a ballet by and with Walt Baptiste of San Francisco, shown in dress rehearsal. The four accompanying dancers, Dulce Stovner, Marianna Qamar, Martha Sproul and Grace Doty are costumed to represent the fires of Promotheus.

the symbolic use of a scarf was clumsy and contrived, but it may be that the scenario was too plot-heavy for dance adaptation.

William Cecil's poetic stage set and Charlotte Trowbridge's costumes were definite contributions.

★

Picture the characteristics you enjoy most in folk dancing — ones like ebullience, energy, wholesomeness, and skill. After you've thought of them all, go to see Alex Karaczun's **Radischev Russian Folk Dance Group,** and you'll find them — plus a completely **professional** — but never slick — behavior.

This delightful group of young people is composed of non-professionals who dance together for the sheer joy of it. But their neat, colorful costumes, their absorption of the materials of their art, their individual and group projection, and their warm attitude toward each other, are all worthy of the best theatre tradition.

Their concert on March 24 at the American Museum of Natural History contained a well balanced combination of old and contemporary Russian Folk Dances and **proved once again that the Russians run a close race with the Spaniards in the brilliance and variety of their people-inspired dances and in the wonderfully satisfying role they assign to the male dancer.**

The vocal portions of the program were supplied by the all-girl Polyanka Ensemble under the direction of Walter Kaluta. At present the group has more spirit than musicianship, but it may in time conquer the dominance of the shrill soprano section and a general tonal imbalance.

★

It's almost breathtaking — the quantity of new material brought forth by organizations like Choreographers' Workshop and **Theatre Dance, Inc.** Take, for instance, the March 27 concert of **Theatre Dance** at the 92nd Street "Y". There were six new pieces and one repeat from last season — a wealth for any harried critic to digest.

With sharper, more precise dancing, **Kathleen O'Brien's** rousing program opener, "CINDY", would be a little gem. For, although this sunny, folksy number is a breathless rush from start to finish, the designing is clean, and it captures the quality of the music.

Coleridge once said of the imagination that it was a creative power able to reconcile opposite or discordant qualities into one organic whole. This strange alchemy of reconciliation is the prime stumbling block of the inexperienced choreographer. **Tony Charmoli** made a valiant attempt to hurdle it in his THE HOUND OF HEAVEN, the account of a soul's progress towards faith. But it proved to be only an attempt.

Mr. Charmoli used a poem by Francis Thompson as the core of the structure and motivator for the movement episodes. This placed the dancing in the unfortunate position of having to pictorialize the words, instead of rising with them from a common emotional source.

The length, structural complexity, and heavy tonal texture of K.P.E. Bach's Concerto in D Major really calls for kinaesthetic visualization by a company of about twenty dancers. But **Pauline Koner** worked it out with only five, including herself, and managed to fill the music with interest and vitality.

Miss Koner's dancing and choreographic styles have grown during the past year or two. The former coyness has yielded to a more adult approach to her art, with the result that the CONCERTO conveyed the line and style of the Bach music with honesty and elegance.

Ida Koner's costumes were a surprisingly handsome variation on the faithful leotard and tights.

Frank Westbrook's approach to J. S. Bach's FOUR CONCERT ETUDES lacked Miss Koner's stylistic fidelity and imagination. His dances were squarely blocked, rather athletic, and contemporary in feeling. They represent an advance over his WALTZES FOR THE THEATRE in that they are more assured, more decisive. But they are in turn more superficial.

The Oedipus problem received its annual airing in **Alan Banks's** TRIO. IN Mr. Banks's version, the boy (Tony Charmoli) succumbed to his mother's domination during childhood and adolescence and made the break in maturity. If one of the Bennington or Sarah Lawrence kids had come forth with this little opus, we'd say,

(please turn to page 39)

Members of the RADISCHEV RUSSIAN DANCE GROUP appeared in recital at the American Museum of Natural History on March 24th.

DANCE MAGAZINE awards . . .

in modern dance . . .

1. VALERIE BETTIS

for "AS I LAY DYING"

" . Valerie Bettis came along and with that insight for which we like to reserve the word "genius", made Faulkner's piece of drabness into a theatre work in the best sense of the word. Only an artist with the deepest feeling for movement and drama could have worked the wonders that Miss Bettis did with the material at her disposal . . . a series of lifetimes relived at the death moment of one woman and all brought into focus with unswerving clarity . . ."

Doris Hering,
Dance Magazine, February, 1949

Walter Strate

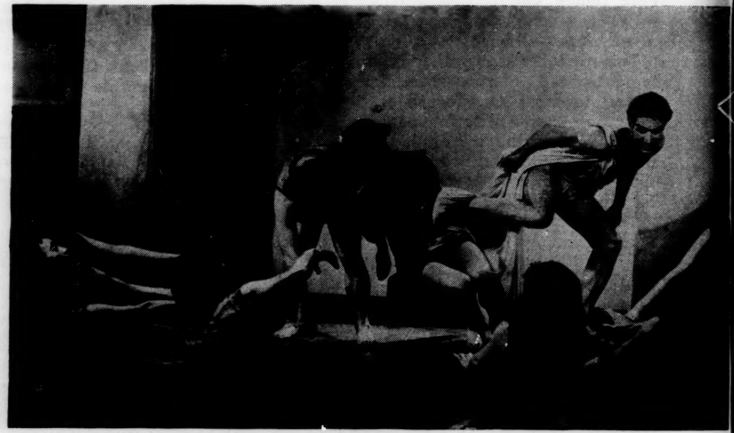
Valerie Bettis and Duncan Noble in "AS I LAY DYING".

2. NINA FONAROFF

for "THE FEAST"

". . . powerful, imaginative, daring visualization of the conflict between the pagan and ascetic aspects of the human spirit . . . scholarly, desirous of presenting all aspects of the basic conflict of good and evil . . . Miss Fonaroff is slowly pushing the door open on something quite wonderful in the way of dance theatre . . ."

Doris Hering,
Dance Magazine, February, 1949



photographed exclusively for DANCE Magazine by Walter E. Owen

The Host at "THE FEAST" administers malevolent blow to the Sick Man.

3. JEAN ERDMAN

for "THE PERILOUS CHAPEL"

". . . its beauty is visual and plastic. It is a non-objective painting set in motion. Yet it is in no sense merely derivative. It is the essence of non-objectivity presented in kinaesthetic terms . . ."

Doris Hering,
Dance Magazine, February, 1949

Walter E. Owen

Jean Erdman and group in "THE PERILOUS CHAPEL".

. . . . for achievement in Choreography

SEASON of 1948 – 1949

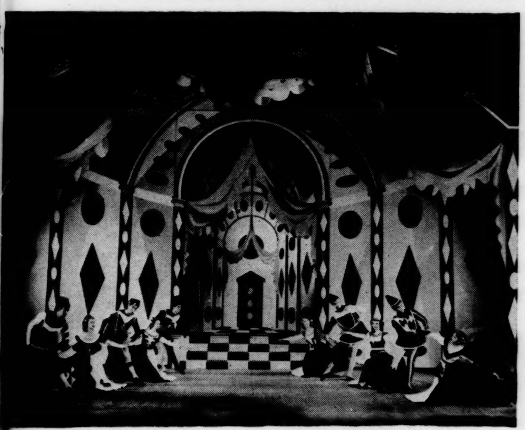
A JURY OF ELEVEN contributing writers and critics attached to the DANCE MAGAZINE was the source of the decisions consummated in these award pages. The Editors, as well as this jury, have been impelled to make this token award for achievement in choreography in the American dance field during the season 1948-49 out of a deep sense of obligation to those artists and others who have made rich contribution to the American cultural scene. In all fairness to individuals and groups existing and operating in other American centers, it must be stated that decisions were concentrated on the works exhibited in metropolitan New York, a center remarkable for the breadth, scope, quality and sheer weight of dance activity. By the term "Season, 1948-49" is meant September, 1948 — May, 1949. Choreography used here implies choreography for the theatre.

in ballet . . .

NONE

To label one or another ballet work created during the season 1948-49 as having more merit than any other, simply to flatter the convention of choosing a "first", would be a disservice to ballet in America; more, it would, by comparison diminish the meaning of the awards given in other fields. In modern dance, for example, the season 1948-49 erupted with almost an embarrassment of riches. In ballet, the two or three works exhibited were choreographies of little merit as compared with the fruitful season 1947-48 which enriched the dance with an oeuvre such as Orpheus. Inasmuch as conditions for creation of choreography are far oftener more harsh outside the ballet, this would seem to be a criticism of the lack of invention and the social-artistic shortcomings of choreographers in the ranks of American ballet. This barren year of ballet would seem to warrant some serious re-orientation toward the subject by our gifted, if dormant, choreographers.

in musical comedy . . .



The PAVANNE from "KISS ME, KATE".

1. **HANYA HOLM**
   for the dances in "KISS ME, KATE"
2. **JACK COLE**
   for the dances in "MAGDALENA"
3. **GOWER CHAMPION**
   for the dances in "LEND AN EAR"

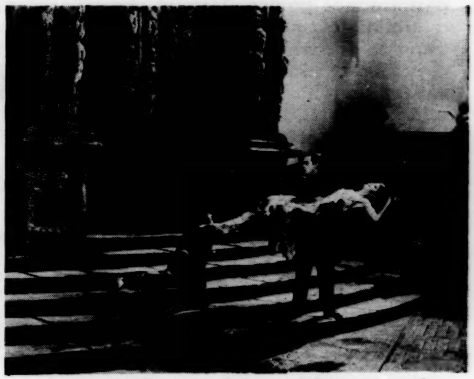
To ignore musical comedy as a serious field for choreography is to find oneself and opinion parked perilously out on an intellectual limb. Actually, musical comedy is one of the liveliest and even most artistic arenas for the choreographer of wit and invention and the three top nominees in no way suggest the number of those who have produced choice works this season on Broadway.

for USE of ballet in films

for "THE RED SHOES"

to MICHAEL POWELL and EMERIC PRESSBURGER

All carping about the deficiencies of the Red Shoes ballet in the film "THE RED SHOES", the obvious infidelities in the scenario, the impostures of treatment and design, will not cancel out the prime fact that films as a means of propaganda for ballet takes precedence over ballet in the theatre with the untaught masses who must first be educated to the mere existence of the noble fact of ballet. "The Red Shoes", obviously a milestone on the road to the yet unaccomplished ballet film, will be the launching point for those millions who are to be the ballet audiences of tomorrow.



Leonide Massine, Robert Helpmann and Moira Shearer in the RED SHOES ballet.

DANCE MAGAZINE awards . . . .

THE TWO OUTSTANDING PERFORMING DANCERS

SEASON of 1948 — 1949

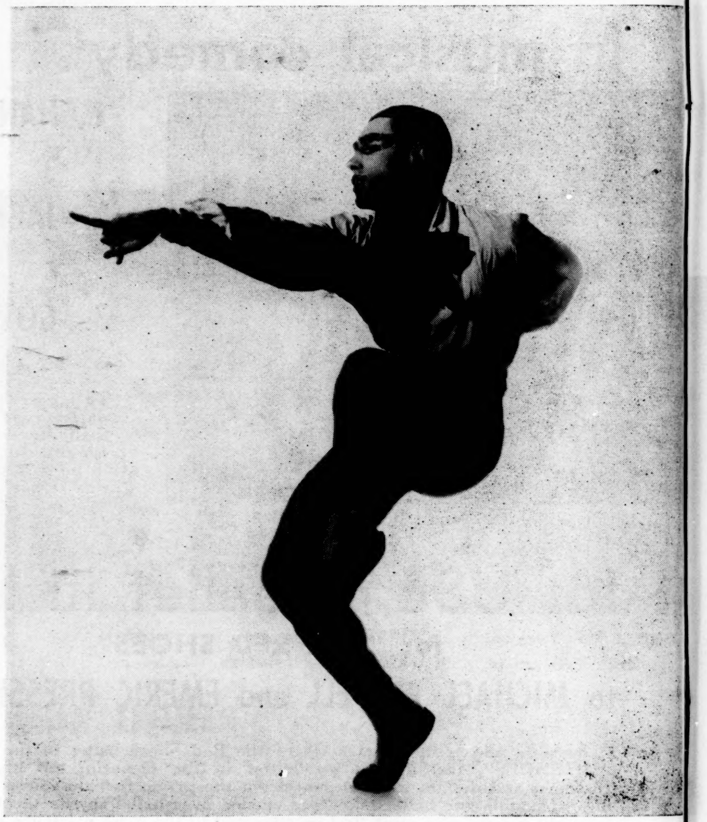
MARIA TALLCHIEF

To MARIA TALLCHIEF for her Eurydice in Balanchine's ORPHEUS goes the award of the year for memorable lyric quality, for a discipline beautiful to see, for command and growing compassion. This is a dancer whose artistic growth is the evident influence of the choreographer George Balanchine, the creator of ORPHEUS. This is a dancer whose talents have been intelligently exploited to the advantage of the ballerina herself and the audiences privileged to see her in ORPHEUS or other roles she has assayed.

●

To LEON DANIELIAN for his Harlequin in Fokine's CARNAVAL goes the award of the year for sheer performance power. A great character dancer, with a sublime classic technic, who is seldom given anything to do, whose talents are hardly used to their capacity, a dancer who in the era of Diaghilev would have had ballets created for and around him every season, this Danielian continues to vitalize his few roles and the stage on which he finds himself with character and power.

●



Walter E. Owen

LEON DANIELIAN

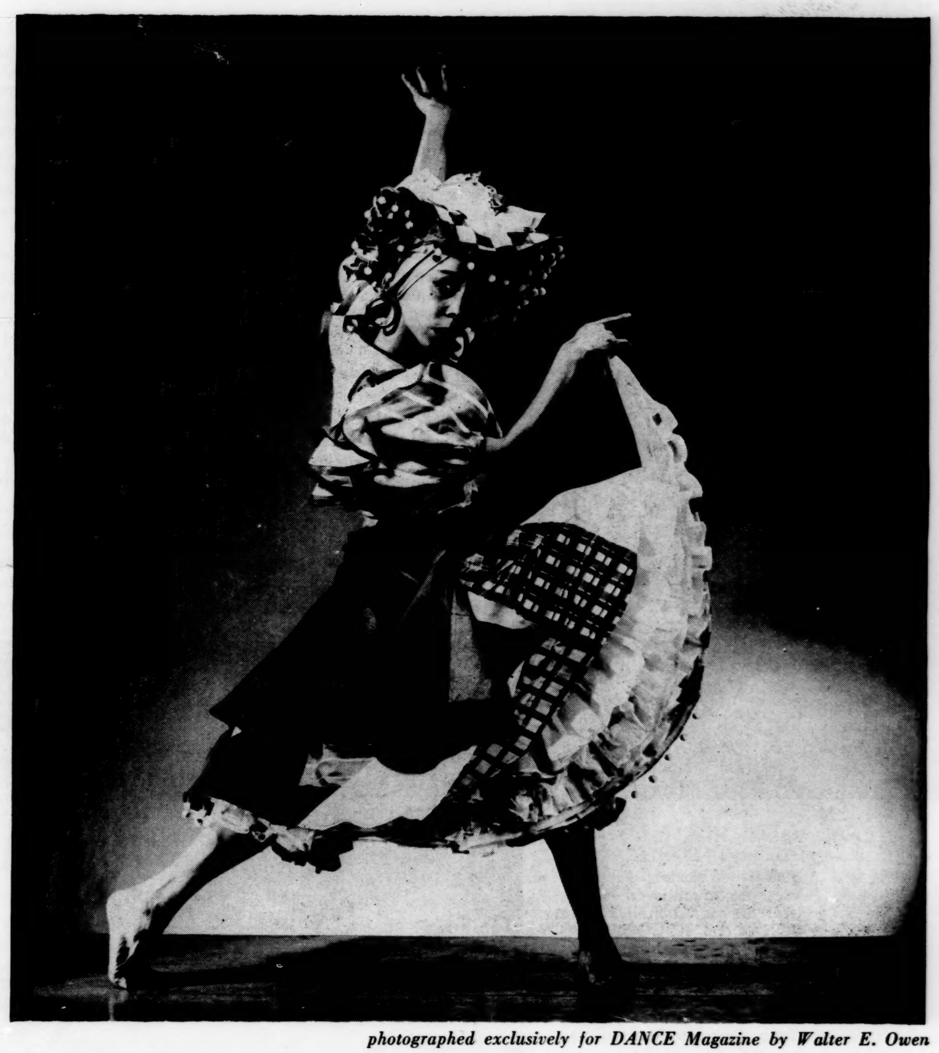
....DANCE MAGAZINE awards

THE OUTSTANDING DEBUTANTE OF THE SEASON 1948 — 1949

JANET COLLINS

JUBA

"It's Juba jump
and Juba sing
Juba cut dat
pigeon wing. . . "



photographed exclusively for DANCE Magazine by Walter E. Owen

A CREOLE BEAUTY, born in New Orleans, Louisiana, has this year stormed the citadel of New York and made one of the most triumphant metropolitan debuts in many a season. Her name is JANET COLLINS, her dancing quicksilver, alive with animal vigour, intelligence, compassion and wit. She is a dancer whose astonishing range encompasses the modern dance, the essence of a fluid classicism in ballet, a sure acquaintance with ethnic and other forms, a quick ear and sympathy with music. Review of her debut appears in this issue, page 10. Miss Collins has studied with Carmalita Maracci, Adolph Bolm, Mia Slavenska, Lester Horton, the composer Ernest Bloch, and others. For a year and a half she toured with the Dunham company. She has lived and worked chiefly in California. In 1945 she won a Julius Rosenwald fellowship, given her to compose her own dances, a grant which she has magnificently justified. All her current repertory is of her own choreography.

The Authoress — in Action: "Meow".

by Iva Kitchell

Satire in the

Performance shot of "Bacchanale — seen at the Opera'.

MANY DANCE ENTHUSIASTS may find the employment of such a wicked means of expression as satire incompatible with the noble art of the dance. They may even be shocked to find the dance satirist aiming at the dance itself, or at least some aspect of the dance.

Only weaklings, however, suffer unduly from a little well-meant criticism, and the dance in America today is no weakling. Indeed, it is so exceedingly healthy that its mushroom growth threatens to leave no citizen untouched.

Satiric dancing need not be restricted to comment on the dance itself. Through satire, the dancer can greatly increase his range of comment on the whole of life. Satire as a means of expression is probably as old as the dance itself.

A satire is usually a way of saying something through playful means which may, none the less, have a serious intent. There is much sense in nonsense. What we accept at one moment as being sensible, we sometimes denounce at a later date as utter nonsense. The satirist calls attention to comic situations which have been hidden or concealed. Man's weaknesses easily lend themselves to acid attacks or humorous expositions.

Satire can, with a gesture of bitter accusation, point to man's sore wounds as Kurt Jooss did in *The Green Table,* or it can with affectionate humor point out the exhibitionism of ballet as Ruthanna Boris did in *Cirque à Deux.* Dryden defines satire as "a sharp well-mannered way of laughing a folly out of countenance." It is this kind of satirical humor which is most adaptable to the dance medium.

An audience easily wearies of an impassioned harangue or a detailed exposure, but is quick at joining in a laugh.

A discussion of dance and satire automatically becomes a discussion of the dance satirist. Dance satire is essentially an individual matter, as satire springs from a one-man point-of-view. There is no school of dance satire, and it is hard to imagine how there ever can be one.

Some people are of the opinion that laughter can only be harsh and give one a sense of superiority. On the contrary, much laughter is sympathetic. When it gets too sympathetic, we cry.

Charlie Chaplin, that great comedian, was well aware of the value of pathos. He chose the convention of big feet and an absurd

Stokely Webster puts the finishing touches on a portrait of Iva Kitchell in her SONATINA ROCOCO costume. Mr. Webster has painted more than fifty portraits of his dancing wife. She is presently at work on a new dance called "Having Your Portrait Painted" to be included in her repertory of satiric dances.

The article published under this title "Satire in the Dance" is a chapter from a projected book slated for publication in 1949 to be entitled "THE DANCE HAS MANY FACES" edited by Walter Sorell.

dance...

mustache to create a comic appearance. He did not let it go at that. He became a pathetic character who got himself in hopeless situations, which, if taken seriously, would bring tears. He is of course a great pantomimist and has a superb sense of timing. He often arranges himself in moving patterns which show interesting fragments of choreography which are close to dance. The essence of his humor contains the tragic element of the human comedy.

★

The happy hunting ground of the satirist lies somewhere between tearful sympathy and sarcastic denunciation.

The dance satirist is a sort of self-appointed critic of manners and a multitude of things. He is aware of the humbug, the supercilious, the pseudo, the pompous, and the charlatan, and he feels impelled to deflate these phenomena.

The satirist is out to expose the Bunthornes. Esthetic shame is his pet peeve.

Trudi Schoop showed the inanities of social behavior at a party, in a theatre piece called "Blonde Marie". Nancy Hamilton used the same type of skit in a piece called "Parlor Game" in a New York show. Trudi's was done without words — was pantomimic dancing. It was as effective as the other piece. It proved to be more than excellent entertainment; it fulfilled the task of dance satire by putting the finger right on a sore spot of civilized man and his conditioned reactions. In other words, it made the public laugh at itself in full awareness of its own deficiencies.

The dance satirist on the stage and the audience on the other side of the footlights acquire a feeling of 'camaraderie' at the jests that they share with each other. When performing, a dance satirist is seriously concerned with what he is doing. He must be aware that he does not stray from the point of his satire into a blind alley of mere ludicrous action for the purpose of creating laughter. He may be easily carried away by the response of his audience which is inclined to accept more readily an outer gesture than the message behind it. By losing sight of his aim, he defeats satire and yields to mere clowning.

On the other hand, the sensitive artist may be inclined to underplay; to handle a situation so subtly that the audience is in doubt whether the spirit of fun is still there. The satirical point must be stated clearly and forcefully. The moment an audience becomes confused, its attitude changes to boredom or hostility. It becomes a major task of the satirist to win and influence his audience quickly lest his points fall like lead.

★

No rule can be set for what evokes laughter. People laugh when they anticipate a certain action and are presented with something completely different. They also laugh when you reverse the situation by leading them to anticipate something and then giving it to them.

Eglevsky, who is famous for his sensational pirouettes, uses the former method when satirizing himself in Robbins' "Pas de Trois." He takes a great deal of time to adjust himself by meticulously placing his feet in the correct position, bending his knees to the exact degree, arranging his arms in the final sum-up in preparation for the pirouette, and then, surprises the audience by pantomiming the turn with several circling motions of the index finger. The result is hilarious.

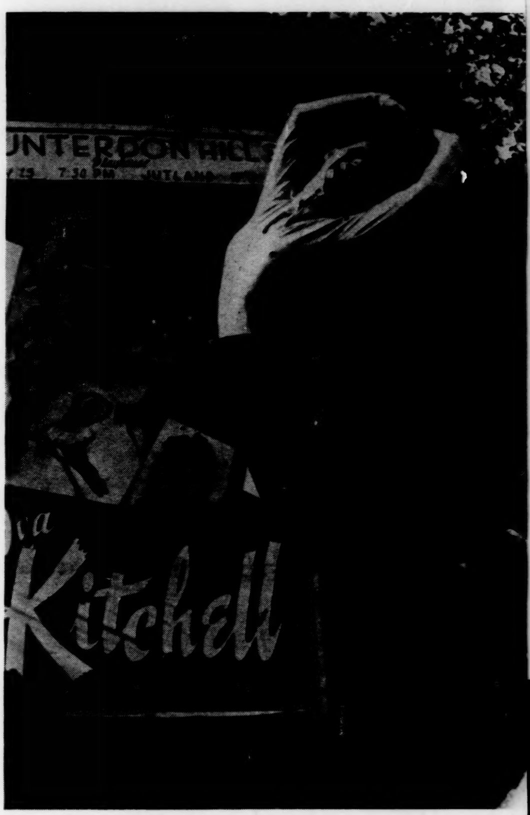
It is very amusing to see Mr. Eglevsky *not* do something that he can do so well. But this presentation will always be more amusing to the dancers in the audience and to the balletomanes, who are acquainted with the dancer's great technical powers, than to the general public.

If satire is your business, you have to consider the cosmic quality of your public and take care not to over-indulge in ideas known only to the initiated.

It is wise to steer clear of the esoteric. A person can seldom see the joke about that which he has never heard or thought. I will add an exception here. The unusual in movement may be laughed at, because the unusual in anything generally appears ludicrous.

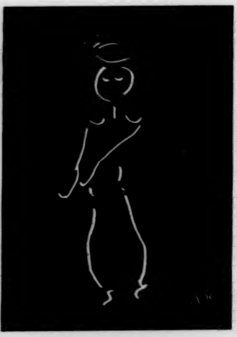
One of the funniest dances which has been conceived out of pure movement, with no pantomimic association, was called "In a Vacuum," and was performed by Sybil Shearer. It is difficult to do a comic dance of any length on a basis of movement alone, and there is doubt that even Miss Shearer could make an entire program of comic dances with such nebulous material.

Many audiences who have never seen a

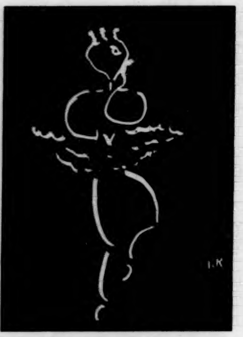


IVA KITCHELL does a wicked bit of limbering up on the lawn before her engagement at the Hunterdon Hills (N. J.) Playhouse. Any resemblance to posters put out by Russian ballet companies is purely co-incidental and not Miss Kitchell's fault.

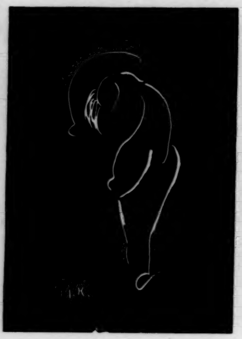
line drawings by Iva Kitchell



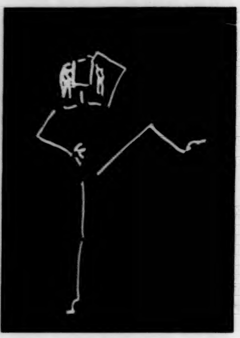
"Too Sweet"



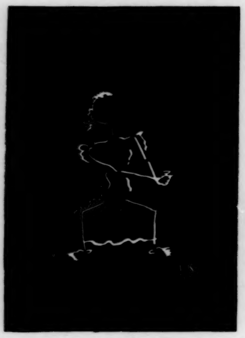
"Too Coy"



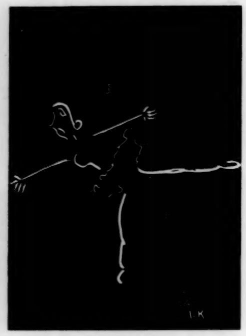
"Too Limp"



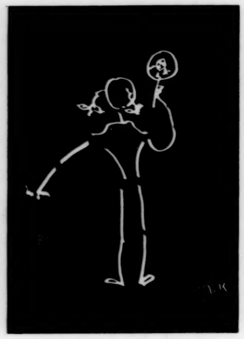
"Too Rigid"



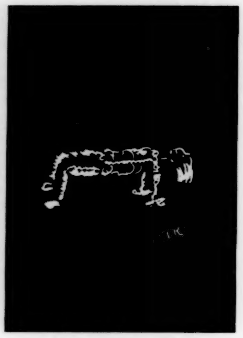
"It is difficult to see why one should eliminate the face . . ."



"Holding arabesques indefinitely . . ."



". . . take one good long look in the mirror . . ."



". . . technical dexterity can let one down as well as hold one up . . ."

modern dancer, find satires on the Modern Dance amusing. One may conclude that the oddness of movement, the unfamiliarity, the lack of prettiness so long associated with the dance gives the modern dance an intrinsically funny quality. No doubt, the same was once true of toe-dancing. Familiarity brings acceptance of almost anything.

★

Most dance satirists sprinkle their work liberally with humor. A humorous dance, however, is not always satirical. Ray Bolger often does comic dances with no particular target in mind, and they can be very funny. What makes a satirist is the purpose behind the fun. He exposes human follies for the sake of their remedy. He is apt to attack anything that is too rigid, too serious, too sweet, too coy, too artificial, too regal, too limp, too intense, too soulful, too pompous, or anything that is too much or too too. Everything that is "slightly off" is a source of gleeful pleasure to the comic dancer. If given time, a humorous dance can be built around anything condemned as less than perfect by serious analysis.

There is something wrong with any serious action that induces laughter. Too much of one thing can become absurd. Holding an arabesque on point is fine, but if you make a point of holding arabesques indefinitely, the artistic quality is lost and it becomes comic. Technical dexterity can let one down as well as hold one up.

Every dance satirist makes use of mime. Mime is not something which concerns the mobility of the face alone. The fact that every part of the body is expressive led some dancers to scorn the use of facial expression. They felt their ideas and feeling could be expressed with other parts of the body. They wanted the dance to be pure.

It is difficult to understand why one should eliminate the face when attempting to express an emotion through dance. It seems an arbitrary choice. One might just as well eliminate the left arm. Perhaps the decision to dispense with the face grew from the fact that too few dancers are good actors. In wishing to avoid the pitfalls of overacting, it was easiest to make a mask of the face. A person's face reflects every thought and feeling and is often a more honest indicator of his mental processes than his speech is. By deleting such an effective means of communication, the full expression of the dancer's body is seriously handicapped.

To portray a part, the dancer must not only play the character, he must become the character. If he has difficult steps, they should be done by the particular character that he is portraying. The satirist — to be convincing — has to believe he is the kind of person his imagination has invented. The spectator can recognize any sham or pretense.

The dance has rid itself of such convention by the thinking of such great individuals as Duncan, Wigman, and Graham. Imagination and improvisation lie dormant behind the barriers of various accredited techniques. Dancers should be as different as men who pass in the street. Some day, the essential technique of dancing will undoubtedly be based on a few fundamental principles. The dancer's personal technique and emotional feelings could then be more easily synthesized into a homogeneous expression. Many dancers are malleable enough to conform to the most exacting standards, yet they have little imagination. These same dancers might produce interesting experiments in creating individual dance styles, if they practiced the use of imagination as diligently as they practice technique. It is regrettable that this phase of the dance is never stressed in any ballet school.

A dance satirist, early in his career, should take one good long look in the mirror to find out how expressive he is. Sadness, joy, eagerness, distress or embarrassment, the entire scale of human emotions, the entire range of human thoughts must be reflected in the expression of his body and face.

If he is capable of registering these thoughts, he need not use the mirror again. If there is one in the studio he can turn away from it. Then he will feel compelled to work from the inside out. His face and figure will mirror his thoughts.

Timing is a must; not *what* you do, but *when* you do it is the crux of the matter. The comedian knows this intuitively. Ask him what is funny, and he may not be able to tell you, but he will probably be able to demonstrate. We see an austere ballerina become human for a moment when she is distressed with the possibility of losing face by losing balance. It takes merely a twist of the wrist, or the lift of an eyebrow, at the right moment to set off the fuse of laughter.

If you do not feel the mood for being funny, you are in a dire spot with many people in the audience expecting to be amused. This is when the technique of the dance satirist must take over.

The intense training in coordination of spirit and body has already geared the machine within. One must think before one can move, but the physical and mental functions become so closely knit that, on occasion, by summing up the physical activity a mental response can be illicited which will put the entire being into rapport.

Everything that takes place on the stage must have an immediacy, a "nowness" about it, an irreplaceable "I've-just-thought-this-up" quality. A spirit of playfulness and freshness must carry each presentation and the entire program. Last night's performance will not do for tonight. Each performance must be created anew. It is not enough for the dancer to feel the emotion while creating the part, he must feel the same thing every time he performs the piece.

★

The more the dance satirist knows of human nature, the more accurate and profound will be his expression; the greater his interest in things outside the dance, the wider will be the range of his subject matter; the better his body is trained, the more fluent and expressive will be his vocabulary. It may suffice to be talented, to acquire technical skill and to love to dance in order to become a good dancer. The dance satirist must, moreover, love man. His art will grow with the shifting of the center of his interest more and more from his own ego to that of mankind.

MORE people and places . . .

Fred Astaire and teachers of the Astaire school close ranks to admire the new, hinged "bell-tone" taps now being sold under his name by the house of Selva.

Yvonne Chouteau of the Ballet Russe de Monte Carlo poses for sculptor Frederic Allen Williams as a cygnet from Swan Lake in the sculptor's New York studio.

Walter E. Owen

On March 28th, the world famous Bacardi Bar in Havana, Cuba, was the scene of a cocktail party given in honor of members of the new Patronato Pro Ballet Alicia Alonso, just formed in Havana by leading members of the government, press, society, etc. to maintain and further the interests of this company in Cuba and other countries.

Appearing (l. to r.) here are: Arturo Ramirez, dance critic ("Carteles"), Mrs. Alonso (Fernando's mother), Matias Alonso, Rafael Marquina, journalist ("Informacion"), Nena Benitez, music critic ("La Marina"), Jose Manuel Valdez Rodriguez, dance critic, Mrs. Celita Parera de Villalon, member of the board, Luis de Posada, society columnist ("La Marina"), Mrs. Gaspar Betancourt, Mr. Gaspar Betancourt and Leon Fokine, who has just re-staged Petipa's choreography of Copelia for the Ballet Alicia Alonso. Photograph by PARDO of "La Marina".

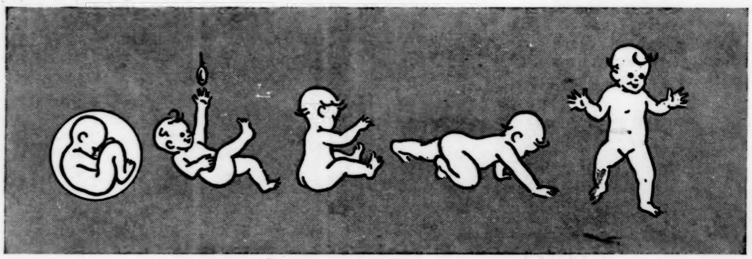
Isaac Stern, celebrated violinist, flew from nearby concert date to catch Mrs. Stern's (Nora Kaye of Ballet Theatre) performance at Marshall College, Huntington, W. Va. during recent Spring tour.

THE CHILD'S WORLD

Its Relation to Dance Pedagogy

a series of articles by BLANCHE EVAN

Article III, in the MARCH issue, discussed the separation of generic dance from concert dance in western culture, and the specific problems caused thereby in dance technique for children. By "technique" I mean the transformation of functional body movement into skill with the purpose of extending the powers of expression in dance.



"Each infant renews the struggle". Photo: Dr. Mensendieck's "Functional Exercise".

Reginald Laugin wearing the "upright lone feather".

"I, boasting" from La Meri's "Gesture Language of the Hindu Dance".

THE SEPARATE TECHNIQUE that fills an hour becomes meaningful only if it adds up to one meaningful whole. The teacher who believes in avoiding ready-made professional techniques and eclectic limitations is faced *essentially* with the needs of a *basic ideology* to guide the process of forming a *new* technique. THIS IS AN ENORMOUS SUBJECT OPEN TO VAST INTERPRETATION, with numerous inter-related topics: over-all objective, subsidiary objectives that determine selection, philosophy of presentation, psychological implications in technical forms, inter-cultural aspects, sexual components, relation to specific environments, etc. It must be clearly understood, and accepted as a premise, that their ultimate formulation depends upon the teacher's philosophy or lack of one. There is no school of thought to adhere to. We are in the process of creating a technique.

Since we are creating this technique FOR the child of TO-DAY, its validity will greatly depend upon the relationship it establishes to the contemporary background in which the child lives.

★

In teaching Dance to American children, I have been repeatedly impressed with how foreign they have become to Dance as an *expressional* medium. I base my conclusions on the experience of having taught over a thousand children. The average American child considers it actually strange "to move" the body.

I found them lacking in natural co-ordination, and their musical response limited to foot patterings undifferentiated in dynamics and tempo. They had no directional sense of space and were unconscious of the rhythm of another person or a group. There was no grasp of dancing harmoniously in a circle or with a partner. It was shocking to watch them turn every dance formation into a game, more often to destroy, rather than to enjoy the unification of formation, or at best, to be oblivious to it; while every movement into space was used as an excuse for a competitive race. They were ignorant of "imagining" or "feeling" in terms of body movement. Their orientation to Dance seemed limited to a bundle of appropriated tricks.

Such was the little novice that rang the bell to register for dancing lessons. My immediate problem was to create for her a technique that would restore these values, because without them she couldn't dance. Without them, she couldn't even live too well, in my way of thinking. For self-confidence in body movement, rhythmic response, and social response were basic values essential in this as in any other time.

To help the child's body become an instrument of expression in dance, I found I had not only to start at the beginning, as a teacher expects to do, but I had to *undo*, even in the five year olds, a super-structure of barriers in which they had been encased. With every victory of transformation into a dancing body, shall I say, into a body now made ready for Dance. I was re-inforced in my contention that the children had been victim to the environmental characteristics of our particular culture,

Dance has always reflected the environment that produced it. The basic movement responses referred to above *are* known to untrained children of most other cultures but are seriously damaged in our own because our life apparently shuts them out.

Body movement, time and space have become mechanized for the child.

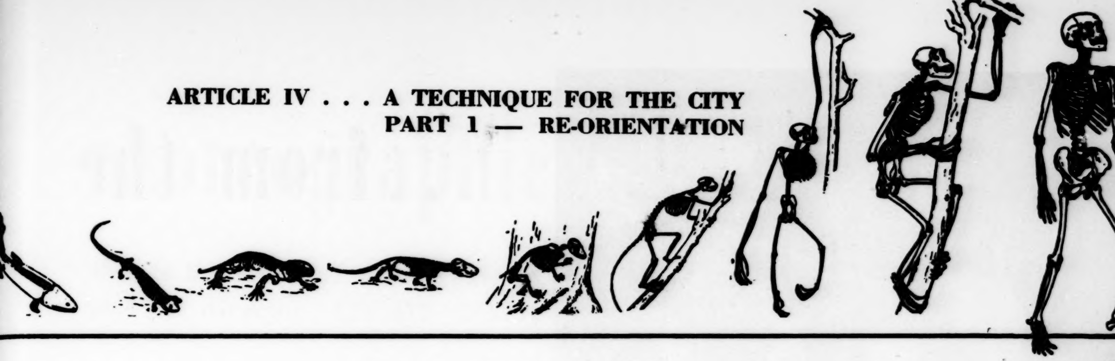
Mechanical life has virtually immobilized the body to minimum range.

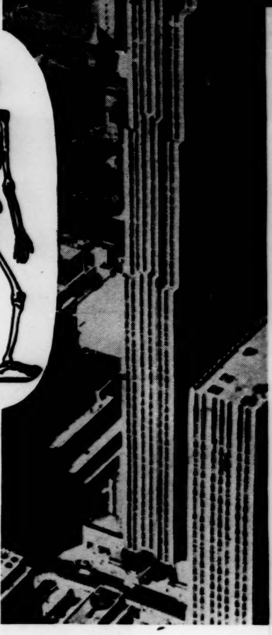
Visual and auditory stimuli is over-abundant and ill chosen. The eye and ear are glutted by widespread use of radio, television, print and movies, whose furthest thought is the constructive development of the child.

The concept of "rugged individualism" with which the child is indoctrinated, clothes a kind of cut-throat rivalry, making of the child a very unsocial-minded creature.

ARTICLE IV . . . A TECHNIQUE FOR THE CITY

PART 1 — RE-ORIENTATION





After efforts of millions of years to attain spinal verticality, Man has now created the City, which ignores the kinetic needs of his own body.

A spine-in-action is the basis for a straight spine.

BIBLIOGRAPHY:

Dr. C. A. Aldrich—"Babies Are Human Beings"
Ruth Benedict—"Patterns of Culture"
Lincoln Kirstein—"Dance as Theatre"
W. C. Mackenzie—"Public Health Service of the U. S."
Dr. Bess Mensendieck—"Functional Exercise"
Dr. Phelps & R. J. Kiphuth—"The Diagnosis and Treatment of Postural Defects"
E. Gladys Scott—"Analysis of Human Motion"
Mabel Ellsworth Todd—"The Thinking Body"

★

The universal educational system in which the child lives one third of daily life, ignores the emotional life of the child and stifles the initiative, the concentration, the imagination.

There is such wide disparity between the "natural" child and the strivings and mores of our culture, as to over-tax the powers of adaptability of the child.

The child *lives* in this atmosphere, each factor of which has destructive effects upon her body movement. I am always in search of the forces at work that cause this destruction that I might better find the answers in terms of Dance activity; as I am also in search of the positive values of our culture to be utilized in Dance.

This is the meaning of my concept "Technique for the City". For although my work was developed to meet the needs of city children, the highly geared metropolis actually is an intensification and a concentrate of the characteristics that distinguish our American culture, to which the child on the farm in North Dakota is subject as well as the child of the Big City.

I wish to state very emphatically that I am not an "anti-machine, anti-modern" romantic; but that this does not preclude a critical evaluation of our society.

The technical work for the child must include a specific plan for re-orientation to the values of body movement, individually and socially. It must re-establish the child's confidence in the body itself.

CONCEPT OF VERTICALITY

In our culture, the destruction of body confidence relates even to Man's basic anatomy — his vertical posture, which has taken him millions of years of spinal evolution to attain. *Each infant that is born has to renew the fight.* A synopsized version of the struggle takes place in the first two years of life, from the round foetal position, through sitting, crawling with the support of four appendages, *horizontally*, to finally assume "the human responsibility for locomotion in the upright position". Animals *at birth* move in the exact vertebral position that they maintain through life, just as they rest in this position. The human being, to rest, has to change from the complete vertical to the complete horizontal, removing all weight from his base of support. His resistance to gravity is a strain. The interesting illustrations herewith briefly tell the story.

The upright spine is *not* fixed at the age when the child first stands, but is the *result of growth* that continues into young adulthood — growth of both bone and muscle. Even among controversial *systems of posture*, with which we are not here concerned, it is agreed that only by utilizing the mobility of the vertebrae and their related mechanisms can we *attain* their unified verticality. Only by muscular tonality can we *retain* it.

> "The disuse atrophy of the bones seen in X-ray after wearing a cast even for a short time" — and this has been found also in hysteria paralysis — "is evidence enough of the necessity for activity and in normal children the development and hardness of the bones bears a direct relation of activity. As a corollary to this, the relative perfection of the posture therefore depends to a great extent upon activity. The posture of the normal child is a direct indication of his activity".

The fact that our children to-day grow taller than before may be due to the increased use of vitamins in diet that build bone. In this connection it is important to remember that *more than ever* we need muscles strong enough *to support the increased length* of bones, a poor ratio of development between the two.

> "produces a comparative muscular weakness and consequent lack of co-ordination which is very evident and a causative factor in the adoption of postural attitudes and habits which often persist in the adult".

(*please turn to page* 35)

Dennis A. Stock

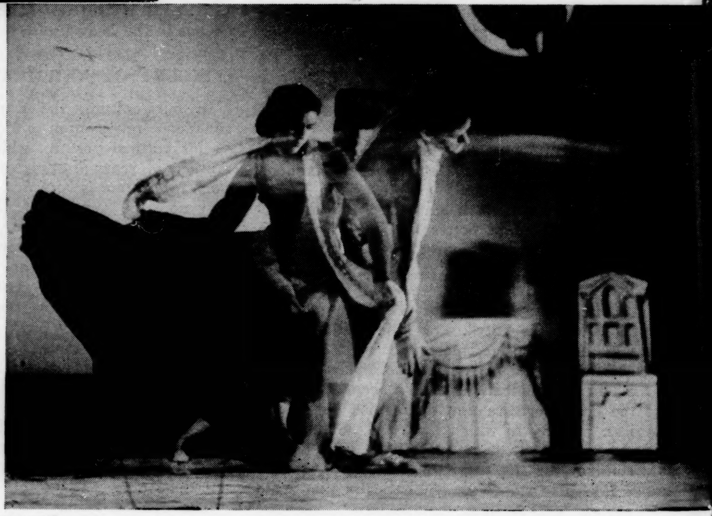
Portrait of TRUDY GOTH, director of CHOREOGRAPHERS WORKSHOP, superimposed upon choreographic design which appears in black and white on all Workshop programs.

...from the

● It is 2:30 A.M. and I have just laid my weary head on a pillow, prepared to sleep the sleep of the just. I am drifting into a dreamy comatose state when suddenly — Clong! The telephone at my bedside insists on an answer at 2:45 A.M. It is an embryo choreographer of my acquaintance and he is in the throes of an Idea. Funny — he never gets these ideas around lunchtime, only between midnight and dawn.

"Trudy," he screams enthusiastically, "remember what I told you about the structure of my ballet? Well, I've just decided it doesn't have enough content, so I'll just create something around man's struggle against hunger. I'll start with the Neanderthal man and it will conclude in the atomic age. I think I'll call it "The Fate of Man"! How's that?" chirps my young choreographer brightly.

By way of explanation I should say that he is doing a 15 minute ballet for the Choreographers Workshop, of which I am the constantly battered director, and the idea after weeks of discussion, was that he do a piece utilizing four dancers, which was all the directors of the group were able to deploy for that particular purpose.



Otto Fenn

"THE INVISIBLE WIFE" — a C. W. production, March 19, 1949. with choreography by Virginia Johnson, based upon poem by Winthrop Palmer and score by Miriam Brunner. The two dancers shown are Sharry Traver and James Nygren.

choreographic cauldron

this is the story of three years of CHOREOGRAPHERS WORKSHOP and its director TRUDY GOTH

as told to HELEN DZHERMOLINSKA

My ensuing moans cast only a slight dampening effect on his creative ardor, and after twenty minutes of discussion he is persuaded to settle for a slightly less complicated theme. I explain, for the 35th time, that the Workshop does not have unlimited resources, that it cannot commission a 15 minute score from Igor Stravinsky, that the costuming bill alone for a work of this scope would frighten even Billy Rose, that a cast of four dancers might not be equal to the scope suggested by such a theme, etc.

"Oh, well," he says, "I'm sorry you can't see it my way. After all, how can I create choreography with all these restrictions?" and he hangs up with a petulant bang.

The telephone does not ring again until 7:30 A.M. Nobody has called for four whole hours — a triumph!

At 7:30 A.M. Cornelia phones. She is one of America's better known and more successful dancers at present gainfully employed in a successful musical comedy on Broadway. She is one of many who have generously given their time and effort (without dollar reward) to the Workshop.

Cornelia just couldn't sleep, so she called me up to say so.

"Trudy, I just couldn't sleep. I've been thinking. That costume I'm supposed to wear in next Sunday's Workshop performance. Well, it doesn't DO anything for me. So yesterday I went up to Kathryn Kuhn and ordered one for me. Oh, don't worry. It's absolutely the same idea and color, only this has more . . ." and Cornelia outlines for me what more her conception of a costume has than the one painstakingly designed for her and the other six girls who are supposed to be inmates of a medieval French convent.

"But, Trudy," she wails, "I don't want the Workshop to bear the expense! I'll pay for it myself! And I don't see how the other girls can object to my wearing a shorter skirt with a darling little peplum. After all, . . ."

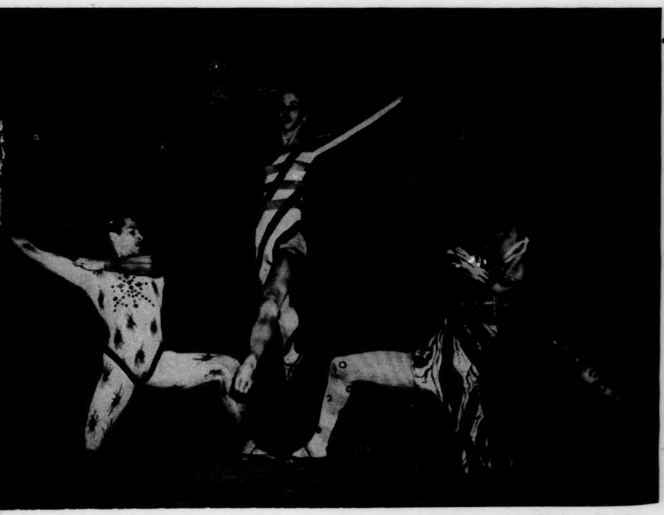
Oh, well. It is 7:45 A.M. by the time I have persuaded Cornelia to give up the Kathryn Kuhn costume, with consequent loss of face in that great courturier house ("What will Miss Kuhn *think* of me?") and my day as director of Choreographers Workshop is LAUNCHED. From eight A.M. until I drop into bed the next A.M. at two (at one, if I'm lucky) the telephone calls, the conferences, consultations, duels over $2.98 worth of fabric, filibusters over lighting arrangements, peace negotiations between warring dancers, etc. never cease.

The editor of this magazine has quite sensibly asked me why any human being would wilfully let herself in for such a job, knowing that there is not and perhaps may not for a long, long time net five cents worth of salary. The answer is that I like to live this way. I like dancers, I thrive on the eternal excitement attending the birth of a new piece of choreography, I love theatre and I love dance.

If anybody had suggested back in the days when I was a dancer that I would prefer being a nurse-maid and bottle-washer to a group of tempermental artists who, most of them, think of me as standing between them and the execution of their brilliantly conceived conceptions of choreography to being a dancer myself, I would have recommended such a person to a psychiatrist. Nowadays, I wonder if I couldn't do with a psychiatrist myself.

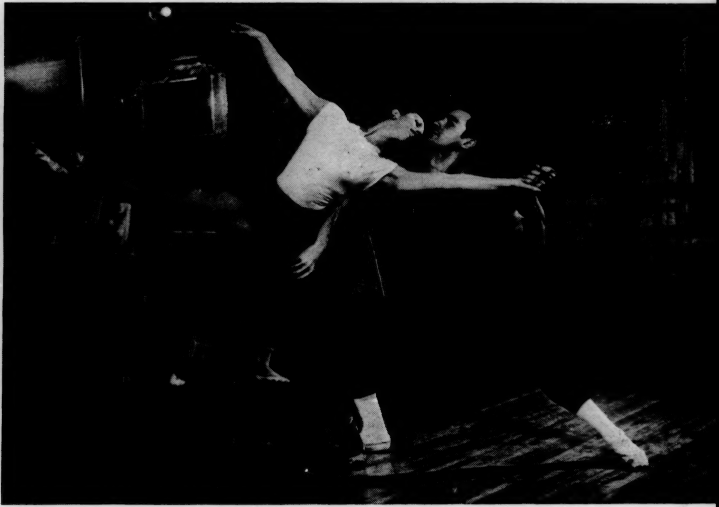
Why DID Choreographers Workshop come into being anyhow? If there is a single person in our profession that is not yet aware that to stage a ballet or any new piece of choreo-

(*please turn to page* 33)



Walter E. Owen

"SONATA" — a C. W. production, March 19, 1949. with choreography by Edward Dragon, to a score by Mozart. The dancers shown are Francisco Moncion, Beatrice Tompkins and Alan Howard.



reproduced by permission of LOOK Magazine

Rehearsal for a C. W. production. John Kriza and Iona McKenzie rehearse a classic ballet under the direction of Edward Dragon, in background.

the season in review . . . .

by Ann Barzel

Ballet Theatre, Chicago Opera House

March - April 1949

ITS TEN-MONTH LAY-OFF was undoubtedly hard on the dancers, pocketbooks, but otherwise it seems hardly to have made a dent in Ballet Theatre. The company has bounced back with all its customary vitality and with those characteristics that gave it its individuality intact. The absence of Alicia Alonso's perfection leaves an unfilled gap, but there is a wealth of old and new talent, in fact there are more good principal dancers than principal roles to go around.

Ballet Theatre is Antony Tudor and Nora Kaye, Hugh Laing and John Kriza, Muriel Bentley, Lilac Garden, Pillar of Fire, Fancy Free and Interplay — and these, with their special flavor are there in excellent condition.

It is always apropos to criticize the corps de ballet, especially when it is new and vulnerable, but Ballet Theatre's is up to the standard for a major company. Ballet dancing when danced by more than two people can look ragged even when it has been done for years, let alone when 20 new dancers are learning a dozen ballets in a few weeks. Most of the newcomers seem to have training adequate to the demands. In fact the only two glaringly bad dancers are holdovers from past seasons. The group work is reasonably neat, but there is a disconcerting amount of "mugging" that is out of place in ballet. We don't mind light-heartedness, but aimless bubbling-over and bland beaming in the manner of chorus girls and boys trying to please the customers is out of place in **Billy the Kid** and in **Princess Aurora.** High spirits are fine, but the girls in Interplay who were in a dither of hilarity looked rather silly.

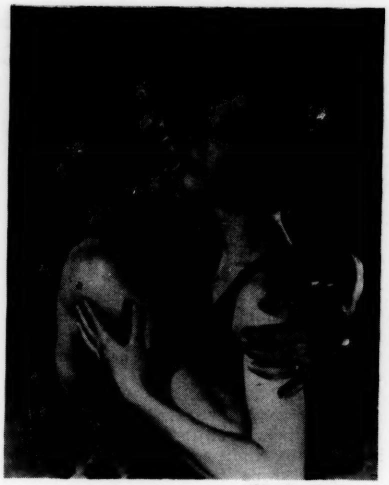
Now that they are working and eating we hope the painful thinness of some of the dancers will be corrected. Nobody loves a fat man or woman and dancers should be more slender than human beings, **but the head of a woman above the emaciated body of an under-nourished child with pipe-stem legs is incongruous and not at all attractive.**

Most of the ballets in the repertoire have been pulled into good shape with Tudor's **Lilac Garden** the high point of Ballet Theatre's very first season fittingly being the high point of this, its rebirth.

The classics, **Swan Lake, Les Sylphides, Giselle,** are as interesting as the principals cast in them and there have been some new Sylphs and Swan Queens and **Nana Gollner's** Giselle is noteworthy. Jerome Robbins' works, **Fancy Free** and **Interplay,** had the benefit of Kriza's veteran presence, Janet Reed's welcome return and Paul Godkin to give them a new focus.

Agnes de Mille's Fall River Legend, Eugene Loring's Billy the Kid, Dimitri Romanoff's reconstruction of Fille Mal Gardee and Balanchine's restaging of Princess Aurora held what novelty there was.

Fall River Legend has undergone some changes since its Met premier, the most extreme being the taking over and building up of the leading role by **Nora Kaye** and the complete shift of pitch and quality that gave the ballet. Miss Kaye has taken Lizzie Borden far from Pillar of Fire and makes her a simple, sensitive girl seeking sympathy, rather than the frustrated, inhibited facsimile of Hagar. Her performance, worked out in details of dance and gesture, is wonderfully moving. The taut arched back of an arabesque en tournant is as expressive as the hands wrung in anguish or clasped and reclasped, cliches of mime that Nora Kaye invests with new truth by their validity.



Alfredo Valente

Close-up of principal dancers in HELEN OF TROY (Ballet Theatre); Igor Youskevitch and Diana Adams.

Diana Adams, Hugh Laing and Nora Kaye in the Tudor ballet PILLAR OF FIRE.

Baron, London

In spite of its subject matter **Fall River Legend is not a melodrama.** It has the drama of emotion rather than the excitement of action. The most important moments are not the murder or its announcement, but the touching scenes between the Accused and her dead mother, where choreographer and dancers say something very important and true and beautiful about human relationship. Whether or not that is the function of dance becomes a trivial argument in the face of the fact that it can and does do it. De Mille's means are often extraneous to dance, since she is primarily a craftsman of the theatre and, unlike Tudor or Fokine, does not think or tell a story in terms of dance. However, when the end result is as good a theatre piece as Fall River Legend, labels and theories lose their point.

Fall River Legend could stand more

(please turn to page 37)

"So, all this time you had the fear of being totally disabled again. It must have been quite a strain."

"It certainly was. For a year I couldn't dance at all. Then I joined the cast of *Carousel* in New York. I was terrified at being on stage with so many people because it seemed that a slight push might have knocked me down. One night I was pushed and because my knee was so weak I was almost thrown over the footlights.

"One performance I danced the solo part in 'June is Busting Out All Over'. It was so painful that I knew I couldn't do it a second time. While doing choreography for *Susanna and the Elders* I was afraid to do some of the steps I would liked to have used, so I was forced to change them to something easier. There was one spot where I had planned to jump over an imaginary wall but the wall always seemed too high and not once during the entire run did I dare to attempt it.

"While rehearsing some new solos for concert work, I found myself very conscious of being careful of my knee. Naturally, this interfered with my concentration. I wondered when I would be able to do bigger movements. *Plies* on the left leg were especially precarious and any jump from one foot to the other was difficult. One dance was planned to employ a lot of modern 'floor' work — the falls and movements in which it is necessary to support the entire body weight on the knees. When it was finished I found myself practically sitting glued to the spot, unable to move. I found the other movements were too much of a strain on the knee.

"When *Ballet Ballads* closed I decided I could no longer wait for time to heal the knee. I had heard about dance therapy helping other dancers so I came to you. By dancing correctly, every step we did in class was helpful to my knee.

"The most striking thing about your method I found was that I didn't have to do any "corrective exercises". I thought I would have to spend a lot of time exercising my knee because that was what others had recommended to me. Instead I was delighted to find that when I danced correctly, the problem was automatically solved. When my whole body was in correct alignment, the weight was distributed evenly so that there was no strain on any particular part. I soon learned that the worry about the knee had been an important fact in retarding my recovery. Since resuming concert work, I was continually fearful that the knee would be injured again. Because I was continually fearful that the knee would slip out again I would tense up whenever I did a new movement, or one which promised to be difficult."

"Exactly. When you held your muscles rigidly, they acted as a brake on the bones of the calf and thigh. Naturally they could not make the endless adjustments necessary in complicated dances. These bones make an ideal contact only when all the muscles involved are in balance — which is to say — relaxed. When the bones rest against each other securely they could hold five times your own weight with almost no muscular exertion. The proper function of the muscles is to move the bones, not to hold them in a certain position. Our technique for holding positions is

(*please turn to page* 32)

Then . . .

ISADORA DUNCAN, born in San Francisco in 1878, first studied ballet, but found its rigorous technical requirements unsuited to her artistic demands. She established her own method, basing her dance interpretation on personal emotional response to music. Isadora had an influence on ballet through Michael Fokine, by helping to free it of rigid costume conventions. She was a vivid firebrand personality both on stage and off. She died accidentally in 1927, strangled by a painted scarf made by her best friend, which caught in the wheel of a car. Isadora Duncan was the first concert dancer to appear in public barefoot. When she did wear dance slippers . . .

She danced in Capezios

Now . . .

MARTHA GRAHAM born in Pennsylvania, brought up in California also rebelled against conventional dancing and created a method of her own. Her style, though strongly personal, is based on a definite and strong technique. The Martha Graham Company is the best known of all modern dance groups through Miss Graham's theatrically stirring dance presentations. Some of her best known works are LETTER TO THE WORLD, EVERY SOUL IS A CIRCUS, ERRAND INTO THE MAZE, HERODIADE. Martha Graham's dancing has made an indelible mark on the contemporary dance and theatre.

She dances in Capezios

Capezio, The Dancer's Cobbler since 1887, has sent his footwear dancing 'round the world for over sixty years on the enchanted feet of the world's most famous dancers. Like Isadora Duncan and Martha Graham you too will find joyous allies to your dancing in Capezio's careful craftsmanship and flawless functional design.

FREE DANCE PICTURES: A set of 12 miniature photos of world famous dance stars will be sent to you on receipt of 10c to cover postage and handling. Address Dept. D 549.

Capezio
THE DANCER'S COBBLER SINCE 1887

NEW YORK—1612 Broadway
BOSTON—59 Temple Pl
CHICAGO—15 E. Washington St.
LOS ANGELES—411 West 7th at Hill
HOLLYWOOD—5619 Sunset Blvd.
SAN FRANCISCO—998 Market St.

EXECUTIVE OFFICES 1612 BROADWAY, N.Y.

flexing for ballet

a series of articles by **EILEEN O'CONNOR**

Introducing a new department to DANCE MAGAZINE, one which will be devoted to the subject of limbering, stretching and control of muscular development for STUDENTS of BALLET.

EXERCISES TO STRETCH THE CALF

WE'LL GET RIGHT TO WORK this month, those of you who are ambitious enough to follow these pages in practice clothes and study the exercises by doing them, and try to trim down the ugly muscles that bulge around the calf of the leg. If you have been doing a lot of technical work, or a lot of tap-dancing, you probably have watched those muscles grow and wished you could curb their size without losing their strength.

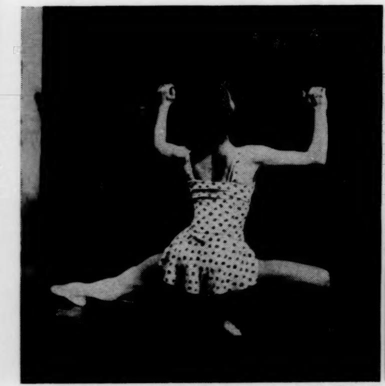
Fasting to reduce, taking hot baths to melt away fat, or submitting to the digging fingers of a masseuse, are all weakening to a dancer. The only way to counteract enlarged muscles is by exercising them in a way that will stretch them lengthwise and pull them back their natural contour.

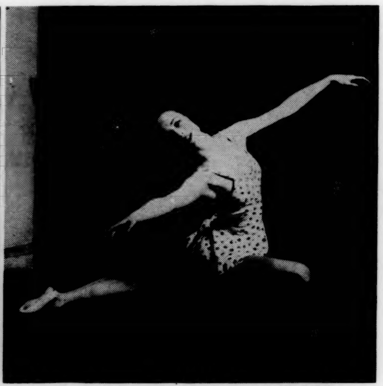
First, I want to give advice on doing your regular ballet practise in a way that will be better for your muscles and better for you. Many teachers neglect to correct pupils on little details that ballet technique requires, or they get tired of repeating the same things over and over again, and little careless faults develop into big, bad habits, causing all kinds of trouble later. One such detail is PUTTING THE HEELS FIRMLY ON THE FLOOR AFTER EVERY JUMP, BENDING THE KNEES, WITH THE KNEES TURNED OUT TO THE SIDES — in other words, every jump should finish in a neat demiplié, whether landing on one foot or two. If you keep the heels on the floor as you bend your knees, the calf-muscle gets a long stretch; if you land on a half-toe bent-knee position, you develop a big bulge in that calf-muscle. Watching one detail like this in all your dancing will make a lot of difference in the use of your muscles.

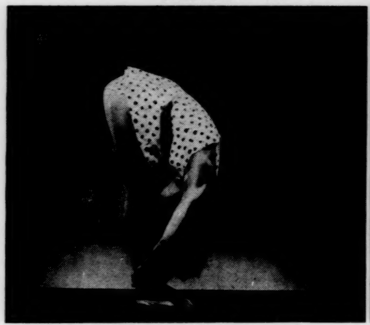
Now for the specified exercises: Last session (March issue) we had Exercises 7-11. This month we add eight more to the list, which will give you 19 to practise. If you do them all every day, you are very ambitious indeed. But, even if you alternate them so that each exercise is practised at least twice a week, you will see results quickly, I know.

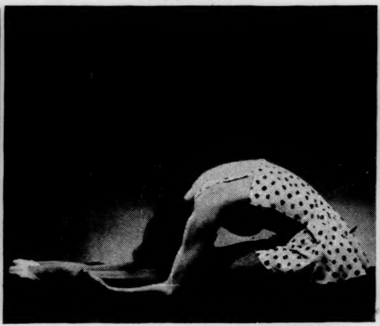
★

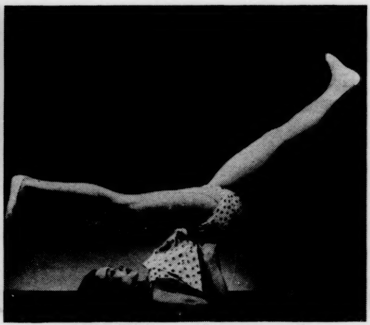
EXERCISE XII — FIRST CALF-STRETCH:
Face the bar, standing about 2½ feet away from it; place both hands directly ahead of you on the bar; keeping both feet straight ahead (not turning them out at all) place the left foot forward so that it is on the floor under the bar, and lean your weight on it; the left knee may bend; keep the right knee straight; now release the right heel, letting the right leg slide back a little bit at a time; lower the heel to the floor, release it again,


EX. XIII — Illustration — Second CALF STRETCH


EX. XV — Illustration of TWIST POSITION


EX. XVI — Illustration of STRETCH and WALK


EX. XVII — Illustration of STRETCH and SIT


EX. XVIII — Illustration of BICYCLE VARIATION

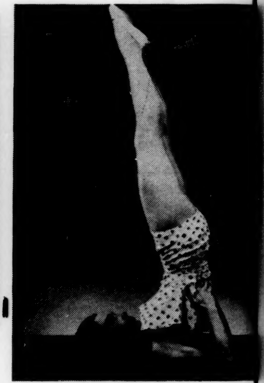
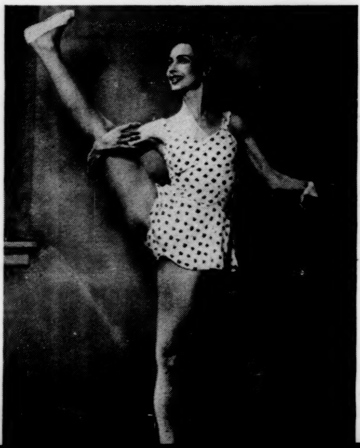


Illustration of EXERCISE XIX



The lovely model in this month's illustrations is **MILADA MLADOVA**, presently dancing in "All for Love", a Broadway musical. She has been a soloist with Ballet Russe de Monte Carlo.

sliding it back, and lower the heel to the floor; repeat this until it is is impossible to get the right foot any further back on the floor with the heel down; this should stretch the calf of the right leg noticeably. Keep the right heel down as firmly as possible and try to bend the right knee, so that there is a long pull from the knee to the heel. REPEAT with the right leg forward, stretching the left leg back. Should be repeated at least five minutes daily.

EXERCISE XIII — SECOND CALF-STRETCH:

Facing the bar, feet in First Position, PLIÉ, remaining down with knees bent to sides; straighten the right leg directly to the side, toe pointed; pull toe up, stretching back of leg; point toe, pull up, point, repeating eight times; return to PLIÉ position by bending right knee, and rise to First Position. REPEAT with left leg.
NOTE: See Illustration 18.

EXERCISE XIV: — LUNGE:

Face the bar, holding with both hands; feet in First Position; raise the right leg to PASSÉ position, straighten right knee to extended Second Position in the air; now, throw the entire weight of the body onto the right foot, let the right knee bend to a deep PLIÉ, finishing the lunge with the left leg extended to the side of the floor, knee straight and toe pointed; push weight back to left foot as you rise to repeat the PASSÉ with the right leg, and continue the exercise 4 times. Each time the Lunge should be strong and free, so that there is a long stretch in both legs.
(NOTE: See Illustration 18).

EXERCISE XV — LUNGE WITH TWIST:

Based on the above exercise, this exercise, stretches the hip joint as well as the calf and knee. From First position take the Lunge as above, remaining down in PLIÉ on the right leg, left leg extended to side; now, turn the body to the right (See Illustration 19) holding bar with left hand only, right arm out to the side; left leg should be directly back of body, toe pointed, knee straight. Turn back to Lunge position, and repeat twists 4 times. Return to PLIÉ by bending left leg, rise to First Position. REPEAT with left leg.

EXERCISE XVI — STRETCH and WALK:

In the center of the floor, stand with feet together, knees straight; bend forward, head touching knees, catch ankles with both hands and hold them firmly; now try to walk forward with tiny steps, keeping heels on floor and knees as straight as possible; head should stay almost touching knees during walk. This seems very awkward and unbalanced at first, but it will improve quickly, if you watch the little details as I've suggested. This is an excellent exercise and can be done repeatedly without tiring you too much. At first, take about ten steps, then balance with both feet together, stretch as close as possible, and continue the steps. Soon you will be able to walk the length of the room without difficulty.

(please turn to next page)

Recital Time is here again!

★ **ASSOCIATED** ★

is ready to supply all your fabric and trimming requirements.

In addition to our regular range of fabrics, we have *something new . . .*

★ JEWEL CLOTH IN PASTEL COLORS
(Chartreuse, Pink, American Beauty)
★ NON-TARNISH SILVER GLITTER CLOTH

plus . . .

NEW COSTUME PATTERNS
(12 new 900 series patterns available soon)
NEW NOVELTY RAYON PRINTS
NEW SPARKLE DESIGNS & COLORS
NEW FLUORESCENT FABRICS & TRIMMINGS
NEW SPANGLE NENONS
NEW LOW PRICES

Get your name on our mailing list for new sample books and other data which is available gratis to schools and teachers of dancing and other large users.

TAKE ADVANTAGE OF OUR NEW LOW PRICES

ASSOCIATED FABRICS COMPANY
(Manufacturers of Theatrical Fabrics)
1600 Broadway New York 19, N. Y. Dept. D

A SCHOOL DIRECTORY listing is $30.00 a year. Put your three-line calling card to the dance profession in the mail today.

New! **RUSSELL BALLET RECORDS . . $1.59 each**

Non-breakable plastic

TAP
RUSSELL RECORDS
STYLED FOR STUDENTS HOME PRACTICE

Barre Exercises
Centre Work
Waltz & Adagio
Combinations

Write for catalogue and teachers' discount!

RUSSELL RECORD 75 So. MacMillan Avenue, Ventura, California

TAP-A-MAT

It's Tops for Taps!

LIKE *Dancing* ON A CLOUD

Now you can practice tap steps anytime, anywhere, without fear of marring floors or disturbing folks downstairs. The TAP-A-MAT is the answer to a long felt demand of teacher, student and professional. It can not slide or creep — it gives a sharp, clear tap sound — it minimizes the transmission of tap sounds through the floor. The smooth, hard dancing surface is a fibre composition made to take rough treatment. Laminated to the underside is a specially designed "waffle" finish sponge rubber backing that retards the transmission of sound and at the same time prevents sliding or creeping. Two or more TAP-A-MATS can be placed together and they will remain side by side as though bolted together. The TAP-A-MAT works equally well on any type of floor — rough, smooth or carpeted. Constructed of a single rigid piece (two feet wide by four feet long), it can easily be stored in any closet when not in use.

- **Saves Your Floors**
- **Light in Weight**
- **Durable**
- **Retards Noise**
- **Non-Skid**

Cut-away view of underside of mat showing air spaces of special "waffle" finish sponge rubber backing.

TAP-A-MATS are $9.95 each. Write for name of nearest agent or order direct, enclosing check or money order, we will ship express collect. Dealers write for attractive offer.

Warburton Specialty Co.
1984 Jerome Ave., New York 53, N. Y.

Order Your Routines From
BILLY TRUEHART
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances—Free Catalog of 200 DISTINCTIVE ROUTINES
333 N. Madison Ave.
Hollywood 4, Calif.

flexing for ballet

continued

EXERCISE XVII — STRETCH and SIT:

Sit on the floor, both legs straight ahead of you, knees straight, toes pointed. Bend forward until head touches knees; hold ankles with both hands, and keep head down; now, pull the toes up as far as possible, point them again; pull them up, point them, repeating 8 times. This will give you a terrific stretch under the knees and back of the legs if you do it properly. Remember, the knees must be straight, the head must be down.

EXERCISE XVIII—BICYCLE VARIATION:

This is a variation on the old bicycle exercise used by gymnasts; lie on your back on the floor; arms down on floor at sides; legs straight and together; raise both legs up over your head, and raising hips from floor, push both feet to floor back of head; brace your body by placing hands on waist; now, with legs up in the air, make large circles with each leg bending alternately, as though you were riding a bicycle; BUT, keep the toes pulled up instead of pointing them, so that there is a long pull each time the legs straighten. REPEAT this exercise at least 32 counts at a time.

EXERCISE XIX —

Again, standing at the bar, holding with left hand, ready to work with right leg. Feet in Fifth Position, right foot front: Raise the right leg straight front as in *Grand Battement* and place the right arm under the knee, so as to support the leg, and bend the right knee, pulling it as high as possible; now, straighten the right leg, toe pointed, pull the toe up, point it, pull it up, point it, repeating 8 times: finish with toe pointed, straighten arm to side, hold front extension, and lower leg to Fifth Position slowly. REPEAT with side extension to Second Position in the air. REPEAT with left leg.

★

After you learn these exercises you can decide which of them does the most for your particular purpose. Practise that one every day, and alternate the others. You alone can choose which serves your needs, and from the hundred or more exercises which will be presented in these articles in DANCE Magazine during 1949, you must decide which are BEST FOR YOU. Each exercise has a specific benefit, each reacts on the muscles in a little different way from the other; no two of them stretch the same muscle in the same way. Practise the ones you need and file the others away for future reference.

★

To be Continued in the JULY Issue.

the dancer's anatomy

continued

to find the effortless balance of the bony skeleton."

Miss Litz continued:

"I used to think that my body consisted of a weak part and a strong part. I favored the left leg as much as I could."

"But that," I interrupted, "is exactly why so many dancers start out with one bad knee, but soon develop trouble in the other one."

"I know that now," said Miss Litz. "When I was favoring the left side, I was taxing the right side. Because the body must fit into one piece if it is to move with a minimum of strain. It is especially obvious in jumps that support from both legs is essential. After my accident, some of my jumps felt heavy. I thought there was nothing I could do about this until my knee healed. Now that I've learned more about correct alignment my jumps are so much better I sometimes feel as if I were flying. I have experienced the fact that if my alignment is bad, my jumps are bad; if my body is balanced, my jumps are good. In both cases, the internal condition of my knee is the same.

"From this it was evident that I need fear a movement no longer. It became possible to apply the principles of my body mechanics to solve the problem of protecting my knee. I was happy about this because it was no longer necessary to confine myself to steps which came without elaboration. I could conceive a new motion and understand how to go about performing it. It was no longer a crucial question as to which leg I had to stand on to do this step. Correct posture made it safe to do much more than I had thought possible at the time.

"Soon after starting your classes, I resumed working on my solos. Immediately I was able to accomplish larger and more demanding movements. By concentrating on moving in one piece, difficult motions could be attained more easily. This was particularly valuable to me as a modern dancer. I understood that the accomplishment of it was based on the same postural principles which govern the more upright balletic style.

Had I known, for instance, that hundreds of dancers injure themselves continually for lack of scientific training, I would have done anything to get that training. I feel that dancers should know more about the experience of other injured dancers, so that if something does happen, they need not grope for years looking for possible help or solution. If there could be a library of case histories, others might be saved from the needless torment I myself, and many others I have known personally, have had to endure. So many dancers continue to endure old injuries because they have never heard of the value of correct alignment. They think that once they've been injured, they are obliged to stay that way."

We think the Katherine Litz case history emphatically disproves the last mentioned error common to so many dancers.

graphy in the professional theatre necessitates action practically over the dead bodies of the musicians, the stagehands, the scenic designers and costumers' unions, then I am talking to recent arrivals, I think. I am not talking about such unions as AGMA, AGVA, Chorus or Actors Equity. These have fought valiantly and still fight for the dancer's and choreographer's right to earn a livelihood in the theatre.

I AM talking about the restrictions on a small or large company which could present a worthwhile new ballet, costumes, decors, music and all for two or three hundred dollars, but which must spend several thousand for more musicians than it knows what to do with, stagehands where none are needed, and for the services of a union designer who may be magnificently creative but not at all the one desired by the choreographer for the task in hand.

And the cost of a theatre for such a presentation! Not to mention the availability (?) of such a theatre. No new theatres have been built in a great metropolitan center like New York for nearly two decades, and lots of them have been torn down and otherwise become useless. Lots of them, to name Carnegie Hall, for one, are impractical for dancers: stages too narrow, lighting bad, etc. Almost any average-sized town in the United States which has a college or high school with an auditorium is sometimes better equipped to show off the talents of dancers than a great city like New York. And that, incidentally, is a goal toward which the Workshop is inexorably striving, together with other dance organizations, the creation of a circuit all around the country on which dancers and their works can be seen by a great American audience.

As it is not commercially possible for modern or ballet companies to commission new works on a scale adequate enough to give expression to the amazing abundance of creative talent growing up in our midst, some kind of outlet is desperately called for. Creative talent is a lot like love: it decays without nourishment. From whence are our great choreographers of the future to spring, if they are never to get the chance to practice anywhere?

It was for this purpose that Choreographers Workshop came into being: the presentation of new works of merit which have no other outlet to the public. We also aim to help those people other than choreographers: dancers, musicians, composers, designers, who are interested in the theatre, who seek modestly for a foothold in the theatre, the ultimate objective of which is to become gainfully employed, of course.

I cannot begin to list the dancers and other people who have found their way to gainful employment in the theatre as a result of having been seen by booking agents and producers at Workshop performances.

My life is further complicated by the fact that I teach three hours every day and I let nothing interfere with the conducting of these classes. Therefore, a great deal of my business for the Workshop is done at the luncheon table — a grand American institution — the professional luncheon conference. At these conferences I meet with

(a) A composer who is working on a score for a ballet to be presented by the Workshop. He wishes, not to confer, as much as he wishes to complain, so I sit there and let him complain. It seems that the choreographer is peculiar, if not outright insane, as he wishes him, the composer, to insert six more beats where they do not belong, so that the choreographer can have six more steps to the left, or else, the choreographer has complained that the solo male dancer cannot make a sufficiently dramatic collapse because a series of arpeggios in the base are inadequate. Apparently, the composer insinuates, it is the choreographer's evil intention to inhibit the free flow of creative musical interpretation. What does the choreographer know about music anyhow?

(b) Photographers commissioned by magazines or newspapers to do picture series about the work in the Workshop. These projects entail hundreds of hours of telephoning to confirm appointments with all parties, hours of shooting, complaints from the photographers that one or another brilliant modern dancer is not as photogenic as the famous model, Candy Jones; it entails the scrutiny of hundreds of inch-high contact prints which nearly blind me, after which the photographer, of course, loses the one I like best, or the print is otherwise ruined, and finally, the editor of the publication in question picks one out of the hundreds of pictures taken, and this one, naturally, turns out to be not much of a dance picture, but an informal shot of the dancers sitting around discussing where to go to lunch.

(c) Mothers, anxious to discuss at epic length the genius of their children, the roles they deserve and why, and pointed inquiries as to exactly at what hour rehearsal or class was really over, as daughter was very late coming home, claiming that rehearsal lasted quite late, when, as a matter of fact, it lasted only one hour, etc.

(d) The dancer, who wishes to discuss in microscopic detail the flaws in (other) dancers' performances, also the godlike excellence of his or her favorite (yes, every living dancer thinks somebody is Tops) and the rank quality of competing dancers. I listen to reams of anecdotes about the dancer's happy or unhappy romances, venture opinions as to what toe shoes to buy, which school or teacher would best suit him, etc. ad infinitum.

In addition to my other jobs, I am also a functionary who is solicited for advice on where to get a male dancer, six feet tall (!) with red hair, for a single performance in the Bronx; I am an apartment hunting bureau in connection with finding homes for lost or stray dancers; I likewise function as an ad lib mediator in choreographer-dancer relations at rehearsal.

I have observed, after three years in harness,

FOR YOUR RECITAL
Use STROBLITE
Luminous color effects on your costumes

In ordinary light

In U.V. light

The sensation of Radio City Music Hall.

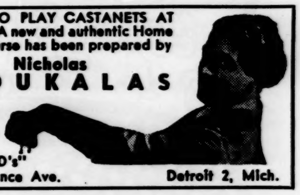
Inexpensive and will add a Broadway touch to your recital.

STROBLITE CO. Dept. B-71, 35 W. 52 St.
New York 19, N. Y.

GIFTS
PRINTS
STATIONERY
BOOKS ON DANCE
DANCE DESCRIPTIONS

Edna Lucile Baum
119 NORTH CLARK ST.
CHICAGO 2, ILLINOIS
Send for Catalogs

LEARN TO PLAY CASTANETS AT HOME! A new and authentic Home Study Course has been prepared by
Nicholas
TSOUKALAS
$3.00
Postpaid
"No C.O.D's"
728 Lawrence Ave. Detroit 2, Mich.



GIFTS FOR BALLERINAS
degas scarves — kerchiefs — stationery
book ends — toe shoe flower vases — pins
ballet textbook by lola menzeli
authentic classic variations by ann barzel
many other items—send for illustrated catalog
SENIA SOLOMONOFF
54 W. Randolph St. Chicago 1, Ill.

DANCE STUDENTS
buy this Ballet Technique Book
Contains barre work: 34 ballet steps, with French terms — English definitions. Also how to execute each step, 34 illus.
PRICE $2.25 plus 20c Mailing Cost
GLADYS HIGHT SCHOOL OF DANCING
153 No. Wabash Ave. Chicago 1, Ill.

ORIGINAL ROUTINES
by mail
Novelty Tap, Ballet, or Character Dances
Over 100 graded dances, clearly described
Send for Dance list
MERCEDES FITZGERALD
established since 1920
Box 236, Dance, 503 W. 33 St., New York 1, N. Y.

EAFIM GEERSH
BALLET BARRE RECORDS
2 two-sided 12 inch unbreakable discs
with printed supplement
Used all over the world
Price $14.00. Send remittance to:
EAFIM GEERSH BALLET SCHOOL
3200 Coney Island Av., Bklyn 24, N. Y.

that ballet dancers pay little, if any, attention to suggestion. They seem to be greatly preoccupied with an inner voice which tells them to do precisely the opposite of what they are asked to do. They resent criticism and are never as elastic in rehearsal of the unexpected, or unorthodox as is the modern dancer. Why this is so is beyond me — I only note what I have observed. There are exceptions to this rule, however, in both fields of endeavour, e.g. the modern dancer who is as obstinate as a mule on a one-way track — and the ballet dancer (a curiosity!) who admits that there is more than one system of dancing.

After three years, I am getting fairly well acquainted with the sort of themes and scenarios that are seething within our young choreographers. These, as a rule, fall into four large groups:

(1) Epics of social conflict, class prejudice, affirmations, etc.
(2) Choreographic psychoanalyses (with thanks to Martha Graham, Kraft-Ebbing and Freud).
(3) Fertility rites (preferably primitive ones).
(4) Folksay (preferably set in the American prairies).

Few young choreographers attack themes as simple as those used by Antony Tudor, for instance, in his magnificent *chef d'oeuvre Jardin Aux Lilas;* few even bother with fairy taies like Swan Lake, which are naturals for the stage. Only time and trial will temper the young choreographer to the most sublime use of dance for the theatre. One youngster from upstate New York recently came to the board of directors of the Workshop for an examination, prepared to stage a ballet entitled "The Plight of the Jewish People", no less, taking in, naturally, a four thousand year history. All this was to be staged in the course of ten minutes. Some potential choreographers are extremely cross when you try to argue them out of a favorite idea, and this is one of the things I like least to do, but in this life we are sometimes compelled to do the things we least like to do.

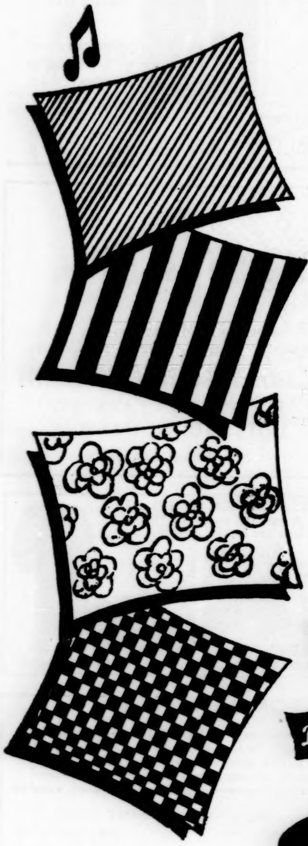
My co-directors on the Workshop, Patricia Newman, Carol Kobin-Newman and Ruth Kaufman, and our distinguished advisory board, Louis Horst, Muriel Stuart, Valerie Bettis, Jean Erdmann and John La Touche, among others, have seen scores of young people bravely expound their choreographic ideas and compositions in these last three years. We have all got the definite impression from watching embryo choreographers that the younger the choreographer the more tragic the theme, the bigger the cast, the more complicated the scenario. At eighteen it is so difficult to think of choreography and dance in terms of simple ideas and simple movement; no, it seems that at eighteen, you feel moved to create nothing less than epics — later on, you come down to something uncomplicated like the relation between two or three people and the exposition of a single idea — much later.

★

I think by this time it is a well-known fact that the Choreographers Workshop is operating without profit, although I am frequently accosted by people after sold-out performances, e.g. after the presentations of such

"Pronto" Service

NO TIME FOR "SIESTA" AT BAUM'S.
ORDERS RUSHED BACK TO YOU SAME DAY RECEIVED (ON STOCKED ITEMS).
GET THOSE LAST MINUTE RECITAL NEEDS ORDERED AT ONCE.
BAUM'S SUPER MARKET FOR DANCERS IS BUILT FOR SPEED.
SELECTION, QUALITY AND THRIFT ARE NOT OVERLOOKED EITHER.
WRITE FOR ILLUSTRATED CATALOG & PRICE LIST.



COSTUME FABRICS
ACCESSORIES
TRIMMINGS
DANCE ACCESSORIES
DeLuco DANCE FOOTWEAR

Baum's inc.
Super Market For Dancers
106-114 SOUTH 11th STREET
PHILADELPHIA 7, PENNA.

First Time By Mail
COMPLETE TEACHERS' NORMAL COURSE
This Year's Greatest Service Consists Of:
Acrobatic, Ballet, Ballroom, Character, Tap, Children's Routines, Tiny Tot Numbers
Send now for your circular at the office nearest you.
Wisconsin Office
D. H. DELANO
5 Oxford Street, Oshkosh, Wis.
THE DEL-WRIGHT'S
Hollywood Office
WALTER WRIGHT
Box 2584, Hollywood 28, Calif.

works as Valerie Bettis' "As I Lay Dying", Iris Mabry's "Counterpoint", and others. They gaily cry, "Well, when do you expect to take over the Ziegfeld Theatre from Billy Rose?"

The receipts resulting from ticket sales of public performances are hardly sufficient to cover the expenses necessary for setting up those concerts. We have to pay for renting halls and rehearsal space, for lighting crews and stage hands, for advertising, mailing and other publicity and quite unbelievable sums go for the printing of tickets, folders, invitations and the like. BUT our mailing list is growing and so is the response of our audiences.

These facts have to be explained over and over to the people who ask where an apparently huge income from our well-filled, sometimes packed halls goes, and who do not quite believe that with all our volunteer help, we do not go further than to make both ends meet, at least not for the time being.

I foresee the time, however, when our audiences as well as that of little groups similar to ours, grow to the point where the effort involved will pay in dollars and cents. I foresee sponsorship by patrons, not only of the arts but in the commercial field, much as a tobacco company will sponsor a comedian on the radio. I am glad and grateful that Choreographers Workshop has given impetus to life of another concert choreographer's group which established itself independently last year and is working along generally similar lines. I refer to Theatre Dance, Inc. I feel that there is room in this country for hundreds of groups like ours, that our existence will stimulate and create the audiences who will presently swell to the point where it will actually be profitable, not hazardous, to be a concert dancer — and that the choreographer in America will come into his own place — a place of honour WITH reward.

the child's world

continued from page 23

Science as yet has no "capsule substitute" for *harmonized bodily activity.*

The amount of resistance to torsal activity the child (and adult) manifests to-day in the Dance studio is inconceivable. They have lost the very idea of *muscular intensity* and of *joint manipulation,* because of the dearth of body-action in daily experience. Even when supported by a thematic base, by an action-idea that in life could not be accomplished without spinal mobility, much discussion is necessary to create an imaginative response, and much prodding is then necessary to get the full participation of the body.

Last week, in desperation, I explained to a class of six year olds that children who plant and weed a garden have to bend down to the earth to do so; and those children whose fathers are fisherman, often bend forward and backward to help tug in a line, etc. But that in "city life" — mechanized life — we have little occasion to bend: "just to pick up a piece of paper", one of them said.

Themselves convinced, and therefore convincing to watch, for the first time in sixteen

AMERICAN SOCIETY OF TEACHERS OF DANCING

A National Dance Organization

Organized January 19, 1879 President: Helen Wicks Reid

70th ANNUAL CONFERENCE
Hotel Astor New York, N. Y.
August 7-12

FACULTY

Chaffee, Camryn, Gentry, Stone, LeQuorne, Sawyer, Pilates, Huapala, Flanagan, Lawton and teacher-members teaching 12 dance subjects

A limited number of non-members accepted for Convention in order of application.

For further information: Catharine McVeigh, Secretary
33-37 South 16th St., Philadelphia, Pa.

BARGAIN SALES ON DANCE BOOKS

1945 Normal School Book Contains The Following:

Five Novelty Pantomime Numbers. Three Spanish Castanet Numbers. Four Excellent Tap Numbers. Eight Old Time Square Dances. Twenty Ballroom Dances, Fox Trots, Rumbas, Tangos, Sambas, Waltzes, Jitterbug. Six Lessons In Ballet And Three Ballet And Toe Dances. Two Acrobatic And Adagio Numbers. Four Novelty Tap. All Of The Above Mentioned Dances For The Price Of $3.00

1939 Convention Book. Three Studies In Ballet Technique With Two Ballet And Toe Numbers. Seven Excellent Children's Dances. Twelve Novelty And Tap Numbers. Three Adagio and Acrobatic Numbers. Four Character Dances. Dances For Small Children. Four Exhibition Ballroom Dances. Eleven Social Ballroom Dances. Two Advanced Acrobatic Novelty Dances. The U No Booking Office, A Complete Playlet. 52 Complete Numbers For The Price Of $3.00

1941 Convention Book With 64 Complete Dances	$3.50
1942 Convention Book With 48 Complete Dances	$3.50
1943 Convention Book With 54 Complete Dances	$3.50
1946 Convention Book With 62 Complete Dances	$4.50

Single sheet routines in Ballet, Tap, Character, Ballroom, Children's Dances, Acrobatic and Novelty Numbers at $1.00 Per Routine.

ANNUAL NORMAL SCHOOL: AUGUST 1st TO AUGUST 13th
ANNUAL CONVENTION: AUGUST 14th TO AUGUST 20th, 1949

Literature on the above mentioned now ready for mailing. When ordering books, kindly add 20 cents for postage and insurance, and 10 cents extra if more than one book is wanted. No. C. O. D. Orders.

Address letter to CHICAGO NATIONAL ASSOCIATION OF DANCING MASTERS
20 East Jackson Boulevard, Chicago 4, Illinois.

JACOB'S PILLOW DANCE FESTIVAL, INC.
THE UNIVERSITY OF THE DANCE — LEE, MASS.

Founder TED SHAWN Director

announces the

SUMMER SEASON 1949

Outstanding faculty for classes in

BALLET ETHNOLOGIC AMERICAN DANCE
MODERN CHOREOGRAPHY BODY CONDITIONING

Weekly Performances in Dance Festival Theatre
for information regarding summer courses and theatre programs:
Management: LYCETT-PECK ASSOCIATES
Suite 1001, 441 Lexington Avenue at 44th Street, New York 17, N. Y.

Announcing
The Twenty-Seventh Annual Convention
OF THE
ASSOCIATED DANCING TEACHERS
of Southern California
Club No. 1 Dance Masters of America
July 10th, 11th, 12th, 13th, and 14th, 1949
at the
Hollywood-Roosevelt Hotel
7000 Hollywood Blvd., Hollywood, Calif.
Registration Sunday, July 10th, 9:00 to 11 A. M.
Banquet, 12:00 Noon
Followed by Demonstrations

Monday, Tuesday, Wednesday and Thursday
at the
Beautiful Ballroom of the Masonic Temple
6840 Hollywood Blvd. (1½ blk. East of Roosevelt Hotel)
Biggest and Best Ever • You can't afford to miss it.
For further information concerning Convention or Membership in the Associated Dancing Teachers of Southern California, write Secretary,
Margaret F. Ketchum, 503 N. Hoover St., Los Angeles 4, Calif.

FOKINE BALLET CAMP
on CAPE COD
A splendid opportunity for a summer of ballet and allied arts
Registration Accepted Now • Eight-year olds up • Limited Enrollment
CARNEGIE HALL STUDIO 839 COlumbus 5-9316

PREPARE FOR SUMMER CONVENTIONS
LEARN NOTATION
Make Permanent Records of Technique and Dance
Concentrated Courses June, July or August
Correspondence Course Now Available
Ann Hutchinson DANCE NOTATION BUREAU 38 West 8th St., N. Y. C.

MAKE YOUR RESERVATION TODAY
TAKE OFF TIME
FOR YOUR . . . . . . "*Holiday in Hollywood*"

CURTISS & CLARE Featured Tour

AUGUST 1st to AUGUST 8th
DANCERS' INTERNATIONALE
CONVENTION

- ★ New Headquarters for the finest in Teachers' Material and Television Techniques
- ★ Around the World on the Good Ship Joy: Idea for your Recital
- ★ World Renowned Faculty
- ★ Hollywood's Latest Tap, Acrobatic, Ballet, Toe, Baton, Flag-Swinging, Social Exhibition Ballroom will make you the Talk of the Town
- ★ Teachers and Professionals are still excited about the last "Holiday in Hollywood"

WRITE or WIRE A DEPOSIT FOR YOUR RESERVATION TODAY to . . .
DANCERS INTERNATIONALE
Attn. Charley Baker, Pres., 831 So. La Brea Ave., Los Angeles 36, Calif.

lessons, those children used their torsos thoroughly in action.

We are depriving the body of the activity need for building a strong spine. The lack of self-confidence that ensues is magnified because we continue to have a tenacious grip on the PSYCHOLOGICAL AND SOCIAL ATTRIBUTES with which we have invested Man's attainment of spinal verticality, and which have derived from it.

STANDARDS AND TABOOS

American Indian sign language for "Man" is the vertical index finger. Reginald Laubin tells us that this gesture must be done perfectly, because to the Indian the symbol means "The One Alone", since *only* Man is "upright", and therefore he alone can be proud. The same gesture is used by Australian tribes to mean "Myself", and in Hindu mudras, to mean "I, boasting". The American Indian also designates to the bravest man only, the headgear of the "upright lone feather," lesser braves being compelled to wear the feather at an angle diverging downward from the vertical line.

Many of our present standards and taboos are related to Man's achievement of spinal verticality: as a characteristic of superiority over the animal world; as an embodiment of his power to think, as a symbol for self-assurance, for courage, and when exaggerated, for aggressiveness.

Its opposite in posture, toward gravity, is equally significant, seeming to indicate insecurity, introversion, laziness, carelessness, and even defeat; plus the emotional intensification of downward direction in sorrow and retreat. We are aware of the enormously appealing satisfaction in forms of slouch, in passivity, and "rest" in death. We recognize the yearning for the return to the security of the round, foetal form, with its attendant relinquishment of independence; we are annoyed at the way children "lean" against walls and tables. We have contempt for a person who, as we say, "can't stand on his own two feet". At the other extreme, there is succinct social comment of superiority over other human beings, in the term, "regal carriage".

We are familiar also with the standards of sexual appeal related to posture: with the encasement of buttocks and bosom by American women today to lessen divergence from the straight, vertical line, with the "attractive" West Point upright physique, with the concept of the proud, unsubmissive woman who "holds herself like a Goddess", etc. and etc.

RELATED FIELDS

Following are quotes on the same subject from other fields:

"The words 'straighten up' imply traits of integrity and self-reliance".

"The substructure of ballet movement is a belief in the basic perpendicularity of the human being, man's most significant initial posture being his erect position on two legs" . . . "its elegance", (fundamental ballet position), "is the most simple, dignified assertion of man's spectacular possession of a power to stand on two feet, to balance his column of bone and flesh on a small flexible base . . ."

". . . if generalizations were to be made about the causes of human diseases, it would be along the line of failure of accommodation to the erect posture . . ."

". . . for defective posture entails habitually strained muscles and a lack of balance of the bones at the joints. A disturbed kinaesthesia and unbalance in the proprioceptive system follow closely in this trail . . ."

"Man may be said to live both horizontally and perpendicularly. His horizontal life consists of his social . . . relations; his perpendicular life is the direct flow of his blood and spirit . . ."

At periodic intervals, Man has created concepts and structures in his own image: the placement of Heaven, directly upward: the architectural forms of totem poles, obelisks, (Egyptian for "ray of the sun"), pyramids, the Gothic spire, etc. We find vertical design accentuations on buildings of centuries past, as well as to-day, on the functional skyscraper, landmark of the City. Symbology only emphasizes the importance to himself, of Man's skeletal direction, upward.

Whether we wish to prepare the child's body to be the instrument of a form of Dance that exaggerates this verticality and seeming victory over gravity as does the Ballet in its extension to "the point"; or for a form of Dance which utilizes spinal deviations from verticality for their dramatic implications, as does the Modern Dance; or as instrument of the widest gamut of expression on a purely personal level, — a first requisite is a strong spine.

This precludes the active development of all its related mechanisms: the rib cage and pelvic girdle that extend horizontally from it; its appendages, arms and legs; the shoulder girdle; the head; the feet supporting the whole — each of them in need of technique not only in themselves, but because fundamentally *each* carries the responsibility of *building* a vertical spine.

★

In a society that pays these matters little heed, this becomes a focal point for Dance technique.

★

Part II of "Technique for the City" will appear in the July issue.

season in review — Ballet Theatre

(*continued from page* 26)

shortening, particularly of the church scene whose length is greater than its importance. It goes on long minutes after it has established all it can say, repeating mimetic movements that are not interesting in themselves.

The original cast is filling the leading roles with distinction. **Muriel Bentley's** step-mother is as malicious as ever and **Diana Adams** has developed the young mother role to great lyric beauty. **John Kriza** is the kindly, weak young clergyman and **Peter Gladke** the unbending father, obtuse and hard. **Ruth Ann Koesun** gives a sensitive performance as the child.

Billy the Kid has a classic simplicity and not only has it not dated but has gained in stature. Like **Sylphides** and **Lilac Garden** it should live on in ballet repertoire, not as a period piece but for its intrinsic artistic worth. **John Kriza,** whose easy success as his easy-dancing self might lead to carelessness, gives the title role serious attention stylistically and technically. **Janet Reed** has returned to her role as Billy's sweetheart, dancing it with the softness and warmth that are so individually hers. **Peter Gladke's** dancing has gained in strength and clarity and he is an effective sheriff. **Paul Godkin** whose dancing of any role brings a new interest to it, both as to what he can make of the dancing and what facets he finds in the part, is excellent as the often-murdered Alias.

Its 1790 origin gives **Fille Mal Gardee** historical interest and it is part of Ballet Theatre history in having been danced by the Mordkin Ballet which was the seed of the present company. It also figured in the repertoire of Ballet Theatre's first season in the Center Theatre, when Patricia Bowman was the badly-guarded daughter. **Dimitri Romanoff,** who danced opposite **Lucia Chase** in the Mordkin version, and in 1942 opposite Irina Baronova in the Nijinska reconstruction, has remade Fille Mal Gardee into a shorter, tighter ballet whose three scenes tell the story adequately while keeping the style and tone of the work. Aside from its interest as a period piece **Fille Mal Gardee** is an amusing farce that serves as a vehicle for a ballerina-comedienne, and that is well within the powers of **Nana Gollner** who dances it.

During the six day Chicago engagement Gollner accomplished the by no means easy feat of dancing her first **Giselle** and **Fille Mal Gardee** with a new company as well as appearing in the restaged **Princess Aurora** and in **Swan Lake, Sylphides, Nutcracker** and **Don Quixote.** If there were rough spots here and there, there were also the aplomb and elegance that are part of the style that makes one always aware of the fact that Nana Gollner is a ballerina in more than official status.

Youskevitch partnered Miss Gollner in **Fille Mal Gardee** and did beautifully the entrechats and pirouettes that came his way.

Edward Caton whose distinguished way of moving make the many character roles he does important parts of the productions, played the mother of the badly-guarded daughter with all the broad touches of comedy that are traditional to the farce.

Books on the Dance

THE BORZOI BOOK OF MODERN DANCE
by Margaret Lloyd
A unique and endlessly entertaining history of modern dance, dealing with Isadora Duncan, Mary Wigman, Martha Graham, Doris Humphrey, Charles Weidman, Tamiris, Katherine Dunham, Valerie Bettis, Lester Horton, Anthony Tudor, De Mille, Robbins, and half a hundred other leaders in this field. "Alive and vibrant . . . the most accurate documentation of the modern American dance to date."—*Dance Observer.*
49 illustrations, 405 pages, $5.00

THE BORZOI BOOK OF BALLETS
by Grace Robert
52 illustrations, 402 pages, $5.00

THE BALLET-LOVER'S COMPANION
written and illustrated by Kay Ambrose
A new guide to the *aesthetic* side of dancing. "Hundreds of articles and a dozen books cannot tell the reader more about what makes a dancer and a performance, and why, than this slim volume."— ANATOLE CHUJOY, *Dance News.*
$1.95

THE BALLET-LOVER'S POCKET-BOOK
written and illustrated by Kay Ambrose
$1.50

Wherever books are sold

ALFRED A. KNOPF, *Publisher*

AUBREY HITCHINS
BALLET
BALLET ONLY

SPECIAL TEACHERS' MATERIAL COURSE
JULY 5 THRU JULY 16

SCHOOL OPEN ENTIRE SUMMER
DAILY CLASSES — GRADED

AUBREY HITCHINS, DIRECTOR
112-116 WEST 89th STREET
NEW YORK 24, N. Y.
Tr 3-0515

BALLET ARTS
FACULTY
EDWARD CATON, MARGARET CRASKE, AGNES DE MILLE, CHRIS VOLKOFF, DOROTHY ETHERIDGE, LISAN KAY, VERA NEMTCHINOVA, YEICHI NIMURA, PAUL PETROFF, ANTONY TUDOR and SONIA WOICIKOWSKA.
SPECIAL SUMMER COURSES
BALLET ARTS "61" Carnegie Hall, N.Y.C. 19 • CO 5-9627

CHALIF
FRANCES L. CHALIF
DON FARNWORTH
JAMES DONNELLY
RUTH SPINNER
AMOS L. CHALIF
EDWARD SINCLAIR
PACO CANSINO
JEANNE PETERSON
TASHAMIRA
DANCERS — LOOK AHEAD
PLAN NOW FOR SPECIAL SUMMER COURSES
JUNE 6th THRU AUGUST 26th

SPRING RECITAL MATERIAL
• • •
WRITE FOR NEW EXCITING DANCE ROUTINES BY FRANCES L. CHALIF
FREE CATALOGUE ON REQUEST

CHALIF SCHOOL OF DANCE — STEINWAY HALL 504-508
113 West 57th Street New York 19, N. Y.

FOKINE
SCHOOL OF BALLET
Faculty • TODD BOLENDER • CHRISTINE FOKINE • VITALE FOKINE
Special Classes in Ballet, Toe, Variations and Character
CARNEGIE HALL STUDIO 839
COLUMBUS 5-9316

NEW YORK'S FINEST PROFESSIONAL TRAINING
SUMMER NORMAL SCHOOL FOR TEACHERS AND STUDENTS
JUNE — JULY — AUGUST
TAP BALLET TOE MUSICAL COMEDY
CHARACTER ACROBATICS LIMBERING SPANISH
Mail Order Routines
For Teachers and Out of Town Students.
Latest Descriptive List Sent Upon Request.
JACK STANLY
SCHOOL OF THE DANCE
1658 BROADWAY AT 51st STREET
New York 19, N.Y.—COlumbus 5-9223

Eric Braun proves to be something of a comedian as well as the possessor of good ballon in his excellent portrayal of the idiotic butterfly-chasing son of the rich man.

Balanchine restaged **Princess Aurora** with more respect for composer Tschaikovsky than for choreographer Petipa and it is a livelier, if less traditional, ballet. The Rose Adagio is omitted and not missed, and the grand adagio, Blue Bird pas de deux. Three Ivans are in their original forms. A coda has been added to the pas de sept, new variations have been set for the fairies and the pas de trois and finale have been changed considerably. Balanchine was bored with the old dances, which everyone had tampered with anyway, and furthermore his own taste shies away from the gracious little tidbits Petipa devised. His well-known penchant for quick crisp movement is in the new suite of dances in which only the Canary Fairy's variation has any resemblance to the original. The rather silly "finger" variation is out and to its music **Diana Adams** does some excitingly oblique movements. The new coda, too, has all the Balanchine characteristics — and that isn't Petipa.

Gollner and **Nora Kaye** alternate in the **Aurora** role, **Gollner** all elegant line and **Kaye** the epitome of poise. **John Kriza** is the Prince and has a new solo, a well-deserved reward for the thankless and difficult partnering job that goes with the role.

Maria Tallchief and **Igor Youskevitch** danced the Blue Bird pas de deux and if the new tempi (Balanchine has the adagio danced as marked, in "adagio" time) made brio impossible, they gave it everything physical ability and authority can add.

Youskevitch is dancing superlatively. He has the polish and smoothness that make virtuosity attractive in the sheer marvel of accomplishment. His way with a classical variation or with the intricate classroom problems of **Helen of Troy** is a joy.

Maria Tallchief dances up to her ballerina billing. In **Theme and Variations** her ferocious neatness, her sharp attack and clipped finishes, her speeding deboules are dazzling. Her pirouettes have so much snap one could swear she spots each turn twice. After this show of brilliance, one wondered what she would do with her first **Swan Lake** which she danced with a sustained legato that proved she can dance in more than the one key.

The **Keith Lester** version of **Pas de Quatre** perhaps more authentic than the more pointed **Dolin** one, was given a colorless performance by **Diana Adams, Norma Vance, Jocelyn Vollmar** and **Ruth Ann Koesun,** who seemed like four nice young girls playing at being ballerinas. Not that Misses Adams and Vance did not dance well and show a hint of style, but the point of the anecdote was not there.

Diana Adams and **Norma Vance,** always good dancers, have made long strides forward. They made particularly good showings in **Les Sylphides,** whose lyricism is only for dancers of quality, those who move beautifully and can use their arms with the full freedom and femininity that **Fokine** designed.

Bambi Linn with no roles to suit her individual talents made a heroic effort to adjust herself to the chores of a company, even to dancing in the corps. She was an adorable duck in **Peter and the Wolf,** a radiant "last girl" in **Fancy Free** and a lush dance-hall girl in **Billy the Kid.** The effusive French ballerina in **Gala Performance** was not yet hers though there are indications that she will soon get it.

Muriel Bentley gives an edge to everything she does and **Nicholas Orloff** is another mature dancer whose presence does much to stabilize the proceedings and assure professionalism.

Wallace Siebert contributes to the general excellence of the company as does **Lillian Lanese** who is starting over near the bottom but makes it clear in her variation in **Princess Aurora** and as the cat in **Peter and the Wolf** that she will travel fast.

Max Goberman's conducting has both musicianship and regard for the dancers as he leads the musicians indefatigably without an assistant.

season in review — Ballet Russe

continued from page 27

the manner in which she made a simple step (the one where she rises on one toe, from a kneeling position, into an attitude) look like a grand **tour de force,** and Dolin once again proved himself to be just about the best ballerina-handler in the business.

The season brought forth a number of praiseworthy individual performances. In spite of Danielian's enforced absence from its tiny cast, Ruthanna Boris' engaging **Cirque de Deux** was in excellent shape, whether danced by its choreographer or by **Mary Ellen Moylan,** whose interpretation had its own special wit, although it lacked something of the acid tang of Boris's. **Patricia Wilde** deserves a couple of orchids for her excellent Page in **Cirque de Deux** and her fine, cleanly danced variation in **Raymonda. Moylan** contributed a gracious and lovely performance of the **Mazurka** in **Sylphides,** and we never tire of watching this superb dancer in Balanchine's **Ballet Imperial.**

Ruthanna Boris, who has an admirable classical style of her own when she chooses to use it (as she does in **Concerto Barocco** and **Sylphides**) danced the third act of Raymonda in a manner which was technically sound and occasionally scintillating, but which suggested that she had been watching the guest ballerina, and her mannerisms, a trifle too attentively. However, Boris turned in a first-rate performance of Taglioni in Dolin's version of the **Pas de Quatre,** and our scouts inform us that she also distinguished herself in a **Nutcracker,** danced with Dolin, which we were unable to see. Rumor has it that Boris will soon dance **Giselle.** Let's hope so, for she seems to have all the qualifications for the role.

Lovely little **Yvonne Chouteau** looked too tired to exploit her own fragile, personal quality to the full. **Gertrude Tyven's** extra-ordinarily precise, geometrically clean technique would be more interesting if she would discover an alternate facial expression: at present she seems to possess only one. **Nina Novak,** who danced infrequently, seems blessed with both temperament and technical skill. **Frank Hobi,** outstanding whenever he had a chance to really dance, was seen too seldom.

Our unqualified approval goes once again to Leon Danielian, this time for his inspired performance of the Peruvian in **Gaite Parisienne. Danielian is a rare phenomenon, a fully qualified classical technician who is not afraid to be a dance-actor as well, and to give just as careful attention to the details of a character role as he devotes to the beats and turns of a spectacular variation.**

★

season in review (doris hering)

continued from page 13

Bravo! — a neat, workmanlike student effort! But as a serious bid for professional evaluation it was far too naive, far too literal.

The poet, Federico Garcia Lorca, should receive a special commemoration from dancers. He has provided so many of them with inspiration. **Merle Marsicano's** DOLOROSA was another addition to the legion, and it was in many ways a worthy one.

Mrs. Marsicano used two of the very best ingredients to compose this dance — her heart and a thorough knowledge of her craft. The result was a work that had something to say and used vigorous, torso-born movement to say it.

The grouping of the dancers sometimes in driving masses — sometimes broken and individualized gave the whole a restless rebelliousness that was also caught by composer Ada Reif in her decisive, if somewhat fragmentary, score. With pruning in the first group section, we'd like to see DOLOROSA again.

The program concluded with **Atty Van Den Berg's** THE PRODIGAL DAUGHTER, which was reviewed in the May 1948 issue of DANCE.

★

There's something almost unhealthy in the way Duncan Dancers strive to maintain Isadora's art intact. For, what Isadora gave to the world was not so much an art as an extremely personal vehicle — one that had a private meaning for time. And since we never saw her dance, we'll give

Ethnologic Dance Center
110 East 59th Street, New York City
ELdorado 5-9638

La Meri
offers
six weeks Summer Course
June 18th through August 26th
in
Hindu, Spanish Dancing and Corollary Courses in Hawaiian, Peruvian, Mexican, Near Eastern, Bullfighting.

LA MERI will be **present** and **teaching** during the course.

A minimum of **twelve full routines** will be given during the six weeks.

Credits acquired during the summer course may be applied towards an Academic Certificate.

STEFFI NOSSEN
SUMMER DANCE COURSE
for
PROFESSIONALS
Two hours daily — $50.00 a month
June 3rd — June 30th
July 1st — July 29th
SPECIAL TRAINING COURSE
for
CAMP DANCE COUNSELLORS
June 13th — June 24th
$30.00
• • •
Course Registration Fee $10.00
STEINWAY HALL
113 WEST 57th STREET PLaza 3-0566

CAMP HI-WING
Krumville-in-the-Catskills
For Girls . . . . Ages 6-16
We specialize in DANCING
Booklet Tim Donoghue
94 Alta Ave., Yonkers, N. Y.

MARMEIN
BALLET • PANTOMIME • PLASTO-RHYTHMICS • REPERTOIRE
for professionals, recitals, college groups.
At NEW YORK STUDIO, MAY, JUNE.
SUMMER DANCE THEATRE AND SCHOOL, MANOMET, MASS.
JULY AND AUGUST. STUDY, CONCERTS, LECTURES, VACATION.
236 W. 74th St. New York 23 TR 3-6490

"ACROBATICS"
Appointment Only
Teacher's Material Summer Courses
JOE PRICE CO 5-8680
1697 Broadway Suite 302 N. Y. C.

CHESTER HALE • JEAN YAZVINSKY
SCHOOL OF BALLET
159 West 56th Street, New York
Telephone COlumbus 5-4070 Telephone PLaza 9-7253
Classes for Children, Adults, Beginners.
Private Lessons
Advanced Special Classes for Professionals.
Write or telephone for appointment

SCHOOL OF AMERICAN BALLET
Four Weeks Summer Course
July 11th to August 5th
Summer Course Faculty:
ANATOLE OBOUKHOFF MURIEL STUART
YUREK LAZOVSKY ELISE REIMAN
Write now for Summer Circular
637 MADISON AVENUE NEW YORK 22, N. Y. PLaza 5-1422

the SHURMAN SCHOOL
BALLET • TAP • MODERN
G.I. APPROVED
Staff: Maslova, Scarpova, Bird, Popova, YOUSKEVITCH.
SPECIAL SUMMER COURSES
CARNEGIE HALL • STUDIO 843
WRITE FOR BOOKLET D • N Y C • CIRCLE 6-5935

SCHOOL OF DANCE ARTS [APPROVED G. I. BILL OF RIGHTS]
BALLET - SPANISH - CHARACTER - TAP
Tatiana Semenova, Roland Guerard, Antonio Valero
Special Technique Class for Men .... Children's Classes
Summer Courses July & August
CARNEGIE HALL STUDIO 819 CIRCLE 5-8636

SCHOOL OF
RUSSIAN AMERICAN BALLET
METROPOLITAN OPERA HOUSE STUDIO
BORIS NOVIKOFF, Director
Summer Classes for Children, Adults, Beginners and Professionals
1425 Broadway, Entrance Studio 15, New York — LO 5-0864
SRAB

Celli
INSTRUCTOR of the WORLD'S GREAT BALLET DANCERS
1697 Broadway, N. Y. STUDIO 607 Circle 5-7358

NATHALIE BRANITZKA
formerly Ballet Russe de Monte Carlo
PL 3-9752 SUMMER COURSES JULY & AUGUST
or CO 5-3472 — 116 East 59th St., New York City
CLASSES DAILY YUREK LASOVSKY — CHARACTER CLASSES

her the benefit of the doubt and agree that she must have been all that her contemporaries say she was.

But we can't be so indulgent about **Maria-Theresa**, who honored the Chopin Centennial with an all-Chopin program on March 29 at Carnegie Recital Hall.

First of all, there is no excuse in any day and age for the ineptness of the piano accompanist who did not even have the courtesy to strike the proper keys, much less attempt to interpret Chopin. As for Maria-Theresa, let's just say that you can get more of an idea about Duncan dancing from looking at pictures of Isodora than from watching Maria-Theresa in person. **The whole thing** including her turgid program notes, **was just plain embarrassing.**

★

Billy Rose's elegant and fanciful barn, the Ziegfeld Theatre, played host to **Jose Limon and his Company** on March 31 and April 1 and 2. And it was, as usual, a distinguished tenancy — one that should occur far more often.

There were **two** New York premieres for the occasion, **Doris Humphrey's** CORYBANTIC and **Mr. Limon's** LA MALINCHE.

After seeing CORYBANTIC in embryonic form last summer at New London, and for a single performance during this season, we have what amounts to a compulsion to see it again. It has an almost satanic **drawing power.**

In the three movements of Bela Bartok's Sonata for Two Pianos and Percussion, CORYBANTIC courses through fire and brimstone, "Last Supper", and bacchanale, Yet its thematic development is comparatively simple. A man of good will is beset by four predatory creatures. One of them (Letitia Ide) makes an abortive attempt to protect him. The entire group is hurled into an exploding abyss offstage. The man leads them from destruction to resurrection. But the women fall back into unreason, and the man wanders off in confusion.

CORYBANTIC is an **exhortation**, a powerful, deliberately ugly, anguished cry for men of good will to open their eyes. It is the **plight of the baffled liberal;** the **dilemma of the "Integer Vitae";** the **saga of the atomic bomb.** It is Miss Humphrey's RACE OF MANKIND shorn of its levity. It is a personal utterance that she has wrung from deep within herself. It is a squirming, straining, demon of a child on which she has lavished much fierce love. It stirs, but it does not move because its abstractness does not permit identification. It is full of unrest and left unresolved.

The powerful, surging quality of the movement fairly cries out for a larger group — one that could logically tear a strong man from his course by virtue of sheer mass.

Bartok's music, played with bite by pianists Simon Sadoff and Robert Cornman and percussionists Robert Matson and Eldon Bailey, is a perfect choice. And the new costumes for the women are more suitable than last summer's. Only Mr. Limon's attire is conspicuous without being interesting.

Jose Limon's new work, LA MALINCHE,

will inevitably be compared with Martha Graham's EL PENITENTE, for there is a kinship between them. Both are morality plays for three people, two men and a woman. Both are based on legend, EL PENITENTE of New Mexico; and LA MALINCHE of Mexico.

Both try to maintain an air of naivete, but only EL PENITENTE really succeeds, **because it is consistently and carefully stylized from start to finish.** LA MALINCHE **vacillates between stylization and realism.**

It is the story of the Indian princess, Malintzin, who helps Cortez conquer her people; is converted; becomes a great lady; repents; and helps her people in their struggle for liberation. (The latter is accomplished by her spirit after death).

The dance starts with a quaint little processional to a singy musical theme by Norman Lloyd. After this neat little beginning, Mr. Limon throws discipline to the winds in a long, rambling duet between **Lucas Hoving** as El Conquistador and **Pauline Koner** as La Malinche. After playing games with a wooden cross, she becomes converted and dons a huge stiff skirt to signify her position as grand lady.

Then comes her renouncement of her struggling people represented by Jose Limon as El Indio; her atonement; and a final duet of celebration followed by a recessional to the distinctive opening theme.

LA MALINCHE is far from an inferior work. It has the fresh, clean atmosphere of adobe in the sun. There are moments of eloquent movement in the duet between El Indio and La Malinche; and Norman Lloyd's score for Mezzo Soprano (Lola Hayes) and trumpet (David Jandorf) and two pianos is the same warm fusion of folk atmosphere and theatrical effect as his music for the LAMENT FOR IGNACIO SANCHEZ MEJIAS. But LA MALINCHE just simply needs more thinking on Mr. Limon's part. There is nothing wrong with treating a theme literally provided the literalness is in itself a style and not just an excuse for insufficient gestation.

Pauline Koner's portrayal of LA MALINCHE was impressive, not only for its virtuoso dancing, but for its range, incisiveness, and very adult compassion. She alone managed to stay within the framework of the piece and created a kind of special atmosphere of her own.

Miss Koner is an excellent partner for Mr. Limon, for she has a quickness and alertness that he sometimes lacks. Her dancing in CORYBANTIC and in THE STORY OF MANKIND was also beautifully integrated.

Miriam Pandor, too, shows signs of development. While her style is essentially lyric, she has evidently absorbed the essence of Mr. Limon's style — the high drawn torso — the centered strength — the elegant bearing. There was nuance and musicianship in her performance of the Bach-Vivaldi CONCERTO IN D MINOR.

Mr. Limon was also assisted by **Betty Jones, Melisa Nicolaides** (who has, we are afraid, grown too tall for her role in DAY ON EARTH) and **Jo Van Fleet.** Simon Sadoff was musical director; Jean Rosenthal lighted the proceedings; **and Doris Humphrey was the wonderful guardian angel (Artistic Director).**

reviewer's stand

continued from page 7

Warsaw Ghetto. The one brilliant moment in the evening was offered by **Bella Lewitzky** and **Sondra Orans** in a poignant number danced to a new composition by Sol Kaplan. This one number alone was worth anyone's time and money to see. It was the one number which was really dance. The composition was bold and forthright, but helt tautly in the framework of pattern, design and movement of fine dance — even the scenery by Keith Finch was made a part of the choreographic pattern; proving my contention that fine art is powerful propaganda — but it must first be really fine art capable of standing alone on its own merits. Bad art is not made good by a noble theme. **Warsaw Ghetto** is really fine dance art.

Danced by Bella Lewitzky as the adult with a remembrance of culture pattern and religious ritual to uphold her in her agony of bereavement, and Sondra Orans, as the child whose wide-eyed fear has little tangible background to save her from hysteria, until the older woman very gently leads her into the safety of a recognized folk dance and the calm of religious symbols leading to hope of a better life to come. A really remarkable work, well conceived and beautifully danced by Miss Lewitzky and Sondra Orans who is an extremely sensitive young girl with a fresh, charming talent.

The Park (A play for dancers). Written and directed by **Lester Horton,** dialogue by Sonia Brown, decor by William Bowne.

The best parts of this number were the suggested park locale painted on several freestanding flats, and the accompaniment of recorded city street sounds.

All of the ingredients for a telling social commentary are present in this "story" ballet. It was obviously designed to be an exposition of the unhappy, underprivileged in an unthinking, uninterested city, but it misses this sad truth in its cynicism. A girl loitering in a park, picking up a soldier and engaging in an orgiastic dance, a hunted zoot-suiter, running and hiding from something, are not necessarily good only because they belong to a minority group in a city. There must be some motivation to make the audience believe they are good. And, also, law and order are not necessarily bad because they appear in the uniform of a policeman. The sadistic brute who broke the boy's neck with a too realistic judo blow is not, fortunately, representative of all policemen; and the obviously sex-repressed moronic hymn-singer was also a cynical characterization embarrassing to watch.

Martha Root as the hymn-singer worked diligently with her material, **Bella Lewitzky,** was, as always, excellent in her role of the girl; forlorn, unhappy, over-sexed. Louise Kreck is

GEORGE CHAFFEE
-Ballet-
Class & Private Instruction
Adelaide Vernon, ass't.
Circular on Request
139 W. 56th St., N. Y. C. CO 5-9379

SWOBODA
SCHOOL OF BALLET
Summer School June 20 — Aug. 31
Faculty: Maria Yurieva Swoboda
Anatole Vilzak Marthe Krueger
50 W. 57th STREET, N. Y. CI 5-8198

METROPOLITAN OPERA BALLET
SCHOOL
Classes in Technique for Children and Adults
Director: MARGARET CURTIS
Special Professional Classes
ALEXANDER GAVRILOV, Ballet Master
Character Classes: BORIS ROMANOFF, Choreographer
Information: Kathleen Harding
Metropolitan Opera House

School of Russian Ballet
Faculty:
EUGENIE EDWARDOVA
OLGA TARASSOVA
ALFREDO CORVINO
YUREK LAZOWSKI
•
Professional, Advanced
Children, Adult Beginners
•
Ballet, Toe, Character,
Variations and Adagio
•
Special Summer Course
July 5 — September 2
Register Now
•
OLGA TARASSOVA
School of Russian Ballet
141 W. 54th St., New York 19
Tel. CI 5-7672

NIMURA
— SPECIAL CLASSES —
STAGE MOVEMENT — MODERN PLASTIC
BALLET ARTS — '61' Carnegie Hall, N. Y. 19, N. Y. CO 5-9627

IRENE V. MAYO 603 carnegie hall
School For Today's Theatre circle 6-9699
Ballet • Modern • Dance of India

Mme. ANDERSON-IVANTZOVA
139 W. 56th St., N. Y. C. BALLET SCHOOL COlumbus 5-2520

BALLET STUDIO
Igor Schwezoff.
CLASSES DAILY
PROFESSIONAL, ADVANCED, INTERMEDIATE, BEGINNERS
SPECIAL CLASSES: CHILDREN, CHARACTER, ADAGIO
232 West 58th St., N. Y. C. CI 6-5641, RE 7-7347

ADOLPH BOLM
Imperial Ballet, Diaghilev Ballet Russe, Choreographer for METROPOLITAN OPERA, Chicago, San Francisco Operas, BALLET THEATRE, Hollywood Bowl, Motion Pictures.
Will conduct
2 INTENSIVE SUMMER COURSES
JULY 5th to 22nd — AUGUST 1st to 19th
RAINBOW STUDIOS of DANCE — DRAMA — VOICE
1627 Cahuenga Blvd., Hollywood 28, Calif. HE-5633

"ACADEMY OF BALLET PERFECTION"
featuring
Technique • CORRECTION CLASSES • Flexing
• Special Training To Prevent Ugly Muscles In Legs •
TEACHERS' SPECIAL COURSE: June 20th - August 12th
REGULAR CLASSES: Children • Adults • Professionals
Eileen O'Connor
134 West 58 St. New York 19, N. Y.
PLaza 7-3400 COlumbus 5-9545
EILEEN O'CONNOR
Read
"Flexing for Ballet"
in this issue.

a beautiful girl with a long, lean dancer's body, beautifully trained, whose impetus for movement comes from within with perfect coordination and projection. She is a very valuable addition to the group. Other dancers, all good in their thankless roles were **Nelson Barclift, Rudy Gernreich, Kenneth Martmess** and **Carl Ratcliff.**

The Park left a sensation of disappointment to carry out of the theatre, and the excellent dancing of the group did not erase it, making one wonder **what has happened to Lester Horton since he composed Tierra y Libertad and the other lusty, dynamic ballets which made him famous.**

Choreography for all numbers was credited equally to Lester Horton and Bella Lewitzky.

Dorathi Bock Pierre

ARMOUR BALLET,
Tampa, Florida
March 14

This Tampa group is headed by **Thomas** and **Gail Armour,** both of whom have had European experience. Thomas Armour danced in several companies personally directed by Fokine and has a particularly keen understanding of that master's style. His reconstructions of **Les Sylphides** and **Le Spectre de la Rose** have more than accuracy of steps. There is a comprehension of intentions shown in the all over atmosphere. Where most dancers just make fancy winding hand movements (and how could one read Fokine's manifestos and think he would arrange such meaningless rubbish), Armour's ports de bras are gestures of beckoning that draw the girl into the dance.

The technical damands of the role are all within Thomas Armour's range for he has very high elevation, at its best in unhurried jumps where position or line are important. Gail Armour danced the role of the girl with a great deal of charm and particularly good arms.

Les Sylphides had the benefit of the group plus guest artist **Edith Allard** whose solo waltz and bits in the Nocturne and Valse Brilliante were moonlit poetry. The lovely young girls in the corps, though in various stages of training, were very well disciplined, and showed a feeling for the mood of the ballet.

The sensation of the evening was the pas de deux from the second act of **Swan Lake,** danced by Edith Allard and Thomas Armour. The sheer clean line, the authority and proud bearing that are the real aristocracy of ballet were there plus a silken smoothness of movement. Miss Allard also did the solo variation from the same act, and it was noteworthy how much she could do with a relatively simple dance, how thrilling beautiful movement can be in itself, and how responsive the audience could be to a no-trick number when done by an artist.

The Armour Ballet did more than pay respect to the classics. There was also a gay little work to Khatchaturian's **Masquerade,** which had moments reminiscent of **Cotillon** and passages of charming originality. Gail Armour, whose style is light and feminine, was particularly lovely in this number.

Several members of the group already show promise, and mentioning **Deseri Evans, Frances Bailey Stokes** and **Heraldine Milian** is merely beginning the list.

The debut of the Armour Ballet was accompanied by a great deal of eclat, including the presence of balletomanes from many parts of the state, and it was a rewarding performance.

N. S.

datelines . . . .

continued from page 5

Bunty Kelly who has been for so long in America is dancing in the London production of Brigadoon due to open at His Majesty's Theatre this month.

Walter Gore who has been principal dancer and choreographer in the Rambert company for some years, is now to start his own company. **Joan McClelland** and **Brenda Hamlin** will share the leads and Gore will himself dance the chief men's roles. It is believed that **Frank Staff** and **Anthony Burke** are also trying to start companies so there are already five major companies and several other smaller ones working, London shan't lack for dancing.

The Metropolitan company has lost **Peggy Sager, Paul Hammond** and **Annette Chappell**, but has been joined by **Michel de Lutry** (of the International ballet) and **Palachenko.** The company is to go to the Channel Islands to launch a new theatre.

The company's efforts to cut a swathe in the budget for national ballet have come to nought, as was woefully reported in a recent column in the Daily Mail. According to this source, the Blatch's have sunk 30,000 pounds (something like $125,000.) into the company.

It is rumored that the International Ballet will go on a long tour to Australia.

S. F.

*

PARIS

Under the patronage of the Minister from India to France, a remarkable Hindu ballet gave two performances at the Salle Pleyel in March, playing to packed houses. **Mrinalini Sarabhai** and her troupe form part of an association called **Darpana**, for the propagation of native arts, dance, drama, and music. The dances presented are those of Bharatanatyam, as taught by **Muthukumaran Pillai**, and of Kathakali, as taught by **Chathunni Panicker** who is the leading male dancer of the company. The folkloric dances (such as the Dance of Invocation "Purapad" by Chathunni Panicker), as well as the sculptural dance ("Tillana" in the Bharatanatyam group danced by Mrinalini Sarabhai) are very pure and the execution is perfect in the most minute detail. There were two ballets included, one of which, "Vasavadatta", a folklore dance, was picturesque, and the second of which, "Manushya", a five tableaux ballet depicting the birth, life and death of a man in the modern world, was entirely remarkable in its conception, staging and dancing.

Unfortunately, praise cannot be given to the **Peruvian Ballets** which under equally official patronage appeared for a limited number of performances at the Theatre des Champs-Elysées. The native and folklore element was either entirely lacking or so poor as to be ineffective, and the Peruvian music for which we hoped was replaced by Haendel, Gluck, etc., with ballets in the French 18th Century manner. Ballets were either entirely depressing or fatuously ridiculous, with one solitary exception, a "Pavane pour une Infante Défunte" to the Maurice Ravel music, danced with a slow majestic sorrow in Spanish court costumes; this was the only charming moment of the entire evening and the only one which either merited or obtained applause.

The new program which **Leila Bederkhan** and her oriental ballet is presenting on Tuesday evenings at he Theatre Edouard VII is even better than her precedent program. Aside from the Princess Bederkhan herself, the star dancer is **Ruth Bergner**, who does a fascinating Chinese number that the house wished to see danced three times. "Weepers of Ancient Egypt" retains all its impressiveness, and is one of the most effective ballets that I have seen on an oriental program. A new dance, "Danse du Mendil" or Handkerchief Dance, also obtains a great success.

Nana de Herrera presented the evening of the American dancer **Iris Mabry** at the Archives of the Dance, with the composer Ralph Gilbert at the piano. The program will be repeated shortly at the new little theatre of the United States Embassy's cultural section. An evening of "Mystic Dances of the Judaic Sect of the Chassidim" will be presented at the Archives this month, by **Juditha Bergh** and **Felix Fibich**, and other forthcoming events there will be evenings by **José Greco** and his Ballet, by the above-mentioned ballets of **Mrinalini Sarabhai** and by **Joukowsky** and his pupils in Balkan dances.

The **Opera-Comique** ballet has just created "Le Tricorne", to Manuel de Falla music, with the orchestra directed by César de Mendoza. **Espanita Cortez** is responsible for the choreography, and dances excellently the role of the miller's wife while **Michel Rayne** is the miller. Excellent decor and costumes also, by Pedro Flores.

At the end of April, for the first time the Opéra-Comique will create a ballet which uses the entire troupe of forty-five dancers. It is called "Paris-Magie" and is set in the famous flea market. The theme is by Lise Deharme, music by Germaine Tailleferre, decor by Félix Labisse, and choreography by **Etchevery. Solange Schwartz, Genevieve Kergrist, Michel Rayne** will be among the principal executants.

G. A.

*

MONTREAL

Side-view of Ballet Russe: The engagement of **Yvonne Chouteau** and **Claude Monteux** (incorrectly stated as **Paul** in last month's issue) is **ON. Rachel Chapman**, hard-working pianist, soloist and coach for the company, was ill in Montreal and finally had to miss a performance, cancelling Ballet Imperial, which is, incidentally, one of the favorites up here. **Danielian** was none too well during Canadian performances, but carried bravely on for the most part. **Krassovska** was understandably nervous before her debut in Giselle. On the other hand, Boris was calm, cool and collected before her initial Svanhilda, taking time out to buy a doll in order to study its movements carefully at first hand. The usual supplies of French berets were

The Vogue in Tap
by
SINCLAIR
Style — Technique — Agility
Introducing the
Sinclair Method
A unique, different, and thorough system of training, embracing all forms of the Dance in Tap.
Beginners to Stardom
Dances Created and Coached
Teachers Summer Course
Steinway Hall
113 West 57th St. Circle 7-1927

EDNA LUCILE BAUM
offers
SUMMER CLASSES for
TEACHERS—NEW YORK
Write for Information:
119 No. Clarke St. Chicago 2, Ill.

HUAPALA
HAWAIIAN DANCES
Ancient and Modern
Summer School July 5th thru Aug. 16th
108 East 38th Street N. Y. C LE 2-6044

MABEL HORSEY'S Studios
Tap • Toe • Ballet • Acrobatic
Drama • Music • Sight Reading
Piano, Popular & Classics
CI 5-9467 1697 Broadway Suite 607 N. Y. C.
Leonard Dickerson, Gen. Mgr., CI 5-7358-9
Approved G.I. Bill of Rights (Male and Female)

ELSA GREENWOOD
NOVELTY SONGS AND DANCES
My latest number
"THE SEWING BASKET BALL"
Music and lyrics ______ only 1.00
90 CLINTON AVE., NEWARK, N. J.

BALLERINAS DANCE ON IMPORTED HANKYS

3 for $2.50
6 for $4.50
12 for $7.50

$1.00
each

All the charm and lightness of the ballet on sheer swiss pima cotton. Each hanky is 15" square, hand-rolled and scalloped.
Many lovely designs in delicate pink, blue, orchid or yellow set off by tiny white shadow figures.
Delightful as prizes, souvenirs, gifts and for yourself.
Please print name and address
DANCE, Box 308, 503 W. 33 St., N. Y. 1

laid in at Quebec. **Mary Ellen Moylan** practiced her French assiduously, preparing for her trip to France with Krassovska and others to study for two months in Paris this summer. A local junior ballerina intrigued as much to get the walk-on role of the child in Nutcracker, as her older counterparts do for the older heroines of ballet. Her debut was characterized by considerable emoting, almost stealing the show. Regisseur **Katcharoff** groaned from the wings, "What is this, dramatics? No! She is doing the Greta Garbo!" P. S. The second performance was more restrained.

F.A.C.

*

CHICAGO

Eleanor Laurer, recently of Mills College faculty, and her new group gave a series of performances at the Actors' Company Theatre on March 27, 28 and 29. The most serious work on the program was Dirge, from Hour of Triumph, an anti-war dance set to music by Hindemith. There was a dramatic setting for Vachel Lindsay's Congo which was given in four scenes with the words of the poem for accompaniment. The most entertaining numbers were two long comedies, **Aesop Up To Date** which kidded both conservative and progressive education, and **Cogito Ergo Sum,** a satirization of cocktail bar intellectuals. **Beldon Starr, Beth Osgood** and **Marjorie Parkin** were soloists with the group.

Vela Montoya's and **Jose Castro's** Spanish dance concert on April 3 drew a large and enthusiastic audience. The final **Los Piconeros,** a Bulerias in which both dancers appeared, with pianist Neal Kayan and guitarist Nino Valdes giving excellent support, drew the olés — which meant all was well.

Both **Catherine** and **Dorothie Littlefield** are in Chicago. Catherine is dance director for Olsen & Johnson's new show, Funs-a-Poppin, which is being made here. Dorothie is producing a new ice show for the Stevens Hotel Boulevard Room, this one with a circus theme.

Charles Tate and **Margaret Gibson** are dancing in the Salute to Cole Porter show at the Sherman Hotel's College Inn. Interesting to note that credit for the choreography for the hit number **Miss Otis Regrets** is given to **Bentley Stone** by the Ballet Club Bulletin, published by the pupils of the Stone-Camryn School. Seems the kids know what they're talking about.

At the Chateau, a night club near Chicago, the 100th anniversary of Chopin's death is being observed by a close-to-Fokine production of **Les Sylphides** by the Marie Kuhlman dancers. The soloist is **Theresa Rudolph.**

Patricia Barker is dancing the Kathryn Lee role in **Allegro** which is now playing in Chicago.

A. B.

*

LOS ANGELES

Big and little dance names sparkle in the Los Angeles firmament these days. Busiest dance maker in town is **Lester Horton** with fourteen productions going. Six helped lift the new musical hit "Tongue

Summertime RECITAL SPECIALS!

YOUR appearance at the Summertime Recital is looked forward to by everyone. Why experiment with a poor inferior grade of shoe when, for a difference of a few cents, you have the assurance of perfect fitting, tried and proven footwear used by PROFESSIONALS, TEACHERS, and HOLLYWOOD STARS! Save the embarrassment of a poor arch or tap that cannot be heard by ordering a pair of HOFFERT (*easy to break in*) shoes and accessories TODAY!

HOFFERT ITALIAN TOE DANCING SLIPPER

The special construction of this toe molded by hand on the improved Italian last gives the dancer that soft feeling but firm support. Used by Opera Ballet dancers and students.

COSTUMES

Suitable for Studio and Recital Wear.

WRITE FOR NEW ILLUSTRATED CATALOG OF COMPLETE LINE OF HOFFERT FAMOUS TOE, BALLET, TAP SHOES AND STUDIO COSTUMES.

TAP SHOE

Outstanding value in a lightweight slipper designed especially for tap dancers.

CHICAGO THEATRICAL SHOE CO.

159 N. Wabash Ave.
Chicago 1, Ill.

33 John R. St.
Detroit 26, Mich.

8 Sets of Sketches Series A-H
total 330 designs
COMPILED IN 2 BOOKLETS — OVER 40 PAGES
priced at 85c (this includes postage)
No C.O.D.'s

SKETCHES
PATTERNS
FABRICS
TRIMMINGS

PATTERNS AVAILABLE FOR EACH SKETCH

Please write for details

A COMPLETE AND BEAUTIFUL SELECTION OF FABRICS TO COVER ALL YOUR NEEDS

When in New York, drop in to see our rare assortment of materials, laces, trimmings, jewels, spangles, etc.

WAGNER'S Inc.
149 W. 48th St. • New York 19, N. Y.

TOMAROFF'S INDISPENSABLE DANCE BOOKS

To acquire the knowledge given in these books by studio lessons would mean the expenditure of hundreds of dollars. Order while they last.

Bk. 2—Simple & Advanced Tumbling	$1.00
Bk. 3—Taps, Musical Comedy, Character	1.50
Bk. 5—Arm Movements, Adagio Var.	1.50
Bk. 7—Jumps, Leaps, Turns, Pirouettes	1.00

SIMPLIFIED DICTIONARY OF DANCING
by Aron Tomaroff $2.50
Over 600 terms in every type of dancing, giving the pronunciation, definition, composition, and execution in French, English, Russian.

(Add 20c with order for mailing)

No C.O.D.'s. Send cash or Money Order to:
DANCE • Box T • 503 West 33rd Street • New York 1, N. Y.

in Cheek", eight others opened the Dance Theater's second successful season. Opening night, Dance Theater devotees acclaimed **"Warsaw Ghetto"** most outstanding new work, with **Sandra Orans,** a twelve year old and **Bela Lewitzsky** sharing honors. Miss Lewitzsky doubles as co-choreographer and dancing star. Next Horton and Company chore will be an east-west tour of Canada.

Paul Petroff and **Nana Gollner** will take their "Ballet Petit" touring in early summer. Company boasts: ten dancers, among them **Ruth Ann Koesun** and **Eric Braun;** three **new** ballets, an untitled **original** by **Antony Tudor,** "Love Set" and "Royal Coachman" by **Henry Wilcoxon;** choreography by **Petroff, Tudor** and **Gene Loring;** original music by Darell Caulker; costumes and decor by **Wilcoxon;** lighting and special effects by **Constantine.**

Charles Weidman and company, hidden in a side street lady's club, played a great performance to an empty house. Thanks to lack of proper presentation and advance publicity, the L.A. public were completely unaware of his presence here. **Peter Hamilton, Jack Ferris, Felisia Conde,** and the entire cast trouped a wonderfully alive and spirited show.

Antonio Triana writes us that he and his company are minting pesos and praises in Mexico City. Recent appearances at the BellasArtes Theater in "El Amor Brujo" cemented a successful season for the dancing Andalusians. Louisa broke out of temporary retirement in a Mexican convent school to co-star with Papa. They both return to the States to dance in Hollywood Bowl late this summer.

Two new musicals taking shape in our town. One is adapted from Mat Weinstock's popular book "My L.A." for which **Trudy Schoop** is doing the choreography. "Marie Antoinette in Pennsylvania" has **Nelson Barclift** creating.

Gene Kelly turns choreographer again for "On The Town", this time for the lovely **Vera Ellen** (Slaughter on Tenth Avenue") and nine men — lucky girl, Miss Ellen! On the same lot, (M.G.M.), **Bob Alton** is doing an Indian number for "Annie Get Your Gun". His problem is in finding forty men who can measure six feet or better and can dance! Simple enough — just a matter of feet . . . ouch! Over in the composers block we discovered Jerome Moross, whose remarkable two piano scores did so much for A.N.T.A.'S. "Ballet Ballads" on Broadway last season.

Square dancing has taken on major proportions out here in the past year. Local clubs boast a membership of sixteen hundred strong. At latest "Round Up", president Dale Garret had all of them Does-a-doeing at once in the Pan-Pacific for over three thousand spectators. At the rate they're going, the landing strip at Glendale might just hold them for the next session!

Aida Broadbent ballets the "Great Waltz", for L.A. Civic Light Opera's opening presentation. In August she will busy herself with "Naughty Marietta" and "Song of Norway" for the road.

Dance Concert Inc., a new non-profit booking agency presented several young artists locally. **Mary Tiffany, Karen Burt, Ronn Marvin, Karoun Tootikian** and **Miriam Schiller** gave concerts under the new banner.

J. W.

★

SAN FRANCISCO

Charles Weidman and his company played to an enthusiastic audience here at the Curran Theatre . . . The **San Francisco Dance League** presented its Annual Spring concert featuring Bay area choreographers, at the Marine's Memorial Auditorium on Friday evening, April 22nd. For the past several years the League has offered an opportunity to choreographers who wish to present works to the public, much as Choreographer's Workshop has done in New York. Choreographers whose works were seen on the 22nd include **Murray Louis, Beth Olson, July Job, Carol Eller, Helena Henderson, Bernice van Gelder, Shirley Wimmer, Richard Ford** and **Welland Lathrop.** The program included several ambitious works, THE WHITE ROCKER and TWO WEEKS IN AUGUST, by Miss Van Gelder, and MOTHER POSSESSED by Miss Olson. Lighting for the program was under the supervision of **Arch Lauterer.**

Johnny Singleton's dance school for kiddies is in a neighborhood where delinquency runs high, so Singleton does his bit for the crowded area by giving parties for the kids, while famous band leader Eddy Fitzpatrick plays Singleton's ballad "My Little Planet" at the swank Hotel St. Francis.

We enjoyed the first of "Two Evenings at the Ballet" at Hays School Auditorium by the **San Francisco Ballet Guild.** The **Christensens** (all three of them) had as accompaniment, most effective duo-pianists. "The Story of a Dancer" was narrated by **Lew Christensen,** a demonstration of what takes place in a ballet rehearsal The other two were "Doctor Pantalone" and the Vivaldi Concerto, impeccably well danced and staged.

Whether **Magana** drew the packed house at 365 Club here, or the fact that LIFE Magazine gave it a spread, we don't know, but we were lucky to squeeze in, together with two Hollywood friends, Alice LaVere and S. George Spillman, to see Magana, as star of the club's Indonesian revue. Her husband, **Walt Baptiste,** director of his own school here, has appeared in recital both at the Raoul Pause school in Oakland, and here in town, in the ballet Prometheus.

★

The capsule ballet may be taking hold in the East, but here in the West the latest in ballet is the colossal **PACIFIC DANCE THEATRE,** with its fifty members. Herewith further data on this company:

CHOREOGRAPHERS and DIRECTORS:

Jean Hunt
Helena Henderson
Ingeborg Varin
Marina Prischepenko
Jaunda Taylor
Alberto Feliciano
Walton Biggerstaff
Merriam Lanova
Marguerite Perego
Joan Curtaz
Marjorie Powers
Olive Bliss
Sergei Temoff
Bernice van Gelder

NEXT TIME
ORDER HAND-
STITCHED TOE
SHOES • They
are flexible

KLINGRITE
Hand Stitched
TOE SHOES

have an easier arch adjustment
no other shoe can equal!

Pink, black or white satin . . . $5.95
Black or white kid $6.50

KLING'S THEATRICAL
SHOE COMPANY
218 SO. WABASH AVE.
CHICAGO 4, ILL.

janet—*"Dances That Charm"*

clearly described routines . . . spectacular show pieces . . . wee folk dances . . . recitatives . . . complete revues . . . lesson outlines.

catalog for postage

janet studio springfield, Ill.

CLASSIFIED ADVERTISING

ONCE IN A LIFETIME
OPPORTUNITY

Here is a wonderful opportunity for a dancing teacher, either man or woman, with ability and drive, to become manager, and part owner too, of Boston's leading Studio serving the society group.
The person accepted should have sound training in ballroom dancing, be between 25 and 35, have an attractive personality and cultural background, excellent references and preferably a college education, and a successful sales record. Good possibilities for expansion to other cities where Studio now conducts classes.
To get right person owner will consider partnership in return for small investment. First year's earnings, salary plus % of gross, estimated between $7,000. and $10,000. New York interview arranged. State whether interested in becoming manager, or part owner too. Also interested in outstanding teacher of children's ballroom classes. Write Box 181, Dance 503 West 33rd Street, N. Y. 1, N. Y.

HELP WANTED: Dancing Teacher for term starting Sept. '49. Actual teaching experience not necessary if good references furnished stating you can teach all types of dance and capable of handling children. Well established school, top guaranteed salary. Large Texas city. Box 214 DANCE Magazine, 503 West 33 St., N. Y. 1, N. Y.

TO RENT: Completely equipped Manhattan studio. SPring 7-5504.

Selva's Famous

FRED ASTAIRE TAP

Reduced To

$1.95 PR.

Fred Astaire
TAP
made by Selva
FRED ASTAIRE
TAP

Volume production has pushed the price down from $2.50 to a low, low $1.95. Now — EVERYONE can afford the finest tap on the market today!

Designed by Fred Astaire and made by SELVA! Has 3 "mushroom-shaped" pivots that allow "play" for close to the floor work.

MAIL ORDERS FILLED
Add 20c to cover postage and handling. Please send outline of toe of shoe.

SELVA THEATRICAL FOOTWEAR
1607 BROADWAY • NEW YORK 19

BACK ISSUES!

American Dancer from June 1927 to January 1942; *Dance* from June 1937 to present date. Some numbers out of stock.

1927 thru February 1942 $1.00 each
March 1942 thru Dec. 1947 $ .50 each
January 1948 on $ .35 each

Send order, with money, to
DANCE, 503 West 33rd St.
New York 1

THE AMERICAN RUMBA

An Illustrated Text-book of the Cuban dance and its newest American developments as compiled by The American Rumba Committee.

A 48 page book with 35 action pictures and 15 charts and descriptions.

$1.00 per copy

Write:

THE AMERICAN RUMBA
care of DANCE Magazine
503 West 33rd St. New York 1, N. Y.

Consuelo Gonzales
Millie von Konsky
Velma Louise Browie
Lee Eichelberger
Robert Gibson
Ann S. Halprin
Enrique Valdez
Carol Dierker
Vernon von Konsky
Joette Bowder
Albert Schafer
Welland Lathrop
Mimi Kagan
Annamarie Steinbiss

Projected repertory is, as follows:

BALLETS

Suite by Debussy, choreography: **Biggerstaff**
Spring in Vienna: Temoff
Invitation to the Dance: Lanova
Meet the Ballet: H. Henderson

FOLK

Jota, Flamenco (Gonzales); Tarantella, Sabre dance, Hopak, Persian, Swedish schottische and Men's Ox dance, Highland Fling, American square dances.

MODERN

White Rocker: B. van Gelder
Two Weeks in August: B. van Gelder
Mediaeval Work: Welland Lathrop.

The **PACIFIC DANCE THEATER,** as it takes shape, has impressed an internationally influential group of patrons in San Francisco, and it may well be that this company is the embryo of an American company which will yet rival Ballet Theatre.

★

If there were any pins to drop, one could have heard them as **Angna Enters** held her capacity audience spellbound doing next to nothing shrewdly. It is interesting to note that San Francisco reacted more intensely to her Balletomane-Connoisseur "Riviera, Stay away from my door", than any other she did. Her paintings were simultaneously on display at the City of Paris, where they are selling her books, too.

B. de B.

★

MEXICO CITY

The **Ballet Nacional,** under **Waldeen,** begins a tour of the principal cities of Mexico, preparatory to a longer season in the capital, some time this summer.

Mexico has lately acquired another professional ballet troupe. **Sergio Franco,** with the backing of the Governor of Michoacan (Sergio's native town is Morelia, of that state) got together a nucleus of professional dancers from the city, filled out the group with a chorus of local Morelia dancers and put on a season of ballet, Spanish and Mexican music, with Franco's own choreography. The venture was highly successful. The performances drew critics from Mexico, D. F. and even President Aleman saw the entire repertory on his visit to Michoacan. Still under the sponsorship of Governor Jose Mendoza Pardo, the troupe is now off on a tour of the Republic; planning to dance in the most important state capitals from Yucatan to the Pacific coast. Also, **La Meri,** who is a friend of Sergio, **has invited the troupe to dance at the Ethnological Dance Center in New York, date as yet undecided.**

Only dance event in the city during the past month was the two week engagement of the ballet of **Ana Maria.** The company is chiefly Cuban, and better known in the Americas, than in Europe.

ALONSO Company's Fortunes on Tour

Bad luck seems to be following the Ballet Alicia Alonso. We related in this column last month the difficulties they had in Mexico City. After a great artistic success, they had trouble collecting their pay, through the sleight-of-hand of the booking agent, **Conciertos Daniel,** or as they believed, of its financial manager, **Julio Pani.** When they left Mexico, they carried with them, as financial manager, young **Ernesto Quesada,** former head of the Daniel company, a person who has always deservedly held the high esteem and confidence of all artists with whom he has had dealings.

Now comes word from San Salvador of another crisis. According to a dispatch from Fernando Alonso, all went well both artistically and financially in Guatemala. Then in San Salvador the Mexico pattern was repeated. Young Quesada paid them in full the first week; the second week, after full houses, there was no money. Then, according to both the Alonso letter and newspaper reports, **Quesada was arrested on the point of departure, with $4500. of the company's money.** At last report, Quesada was in jail in San Salvador, but the Alonso troupe still had not got its money.

Probably by the time this is printed, the financial difficulty will have been resolved, since there was plenty of money earned, and they are on their way to other points in Latin America, and let us hope, less chicanery and misdealing.

P. F. R.

via the grapevine

continued

tions, to be taken around the world under the American flag. **Uday Shankar** is one of the notables to have been approached.

*

DANCE Magazine and the entire dance world tender heartfelt condolences to **Alicia Markova,** whose mother passed away in London on Easter Sunday, Mrs. Marks died of a heart attack. She had seen her famous daughter for a visit of three brief days early in April on the occasion of the ballerina's stop-off in London on her way to concert appearances with **Anton Dolin** in South Africa.

*

It was announced by the **Marquis de Cuevas** who was in New York for one week between the opening of the annual Spring season of Grand Ballet de Monte Carlo on its home stage and its impending Paris season (May 3-11) and by Mr. **J. Alden Talbot** that, due to the pressure placed upon the latter by his large real estate holdings, it will not be possible for Mr. Talbot to continue his association with the business affairs of the Marquis' ballet company. Mr. Talbot said that for the present he must confine his interests in the ballet to that of spectator rather than of participant.

*

BLESSED EVENTS

First appearances anywhere will be made by the lovingly awaited offspring of: the Russell Bergstroms **(Olga Suarez)** the Serge Ismailoffs **(Anna Istomina)** the James Flemings **(Milada Mladova).**

*

ROMANTIC EVENTS

Sonia Woijikowska and first violinist of the Club Samovar (sorry, new title: Carousel) in Montreal, by name Sasha, are holding hands and keeping fingers crossed for a June wedding.

Antoinette Guhlke and **Bob Dixon,** both principals in "Lend An Eear" are planning a June 1st wedding.

AUDITIONS for "Y" Season, 1949-50

The 10th annual dance auditions at the 92nd Street YMHA will be held Saturday, June 18th at 7:00 P. M. in the Kaufmann auditorium. As previously done, four or five dancers will be chosen to be presented in a sponsored recital during the season to come.

Members of the Dance Teachers Advisory Committee, whose chairman is Louis Horst, will select dancers. Members of the committee are Agnes deMille, Martha Hill, Hanya Holm, Doris Humphrey, Ruth Jones, Ellna Lillback, Eugenie Schein, Bessie Schoenberg, Marion Streng, Muriel Stuart and Anita Zahn.

Dancers who are interested should write Mr. William Kolodney, educational director of the YMHA, 1393 Lexington Avenue, giving their background in dance.

*

The April 25th meeting of the National Dance Association was enlivened by a panel discussion and open forum on the subject: **"How can Dance Opportunities for Dancer and Audience be extended in the United States?" Dance Magazine** cordially invites those who read this, to write and express their own opinions on this affecting subject, preferably with concrete solutions, if any occur.

The panel of the 25th April, which discussion took place at the 92nd Street YMHA, consisted of **Lucia Chase, Martha Graham, Isadora Bennet, Martha Hill, Norman Lloyd, Daniel Nagrin, Robert Posey. Walter Terry** appeared as moderator; **Doris Humphrey** and **William Bales** read reports on the first years' progress of the N. D. A. and its membership

*

Another dispatch from London says the Labour Government has taken over the lease of Covent Garden Royal Opera House for the next twenty years. Anybody in Washington listening in?

*

CONSTERNATION DIVISION

The editors have finally emerged from a state of consternation resulting from the omission in the April issue of DANCE, of any and all photo credits for the especially stunning pictures by photographers **Maurice Seymour, Constantine, Walter E. Owen, Dwight Godwin** and others. The cover photo and Diana Adams portrait were by Mr. Owen, as were the pix for the "Ballet Mistress" story. Mr. Seymour is

(please turn to page 49)

ERNEST BELCHER — BALLET
HARRIET DE REA — BALLET
AL DE REA — TAP
ENID ARMSTRONG — HULA — BALLROOM

TEACHERS' NORMAL COURSE
July 5 to July 29, inclusive
Intensive Study for Students of the Dance.
Graded System for Teachers.
Dances for Commercial and Professional use.
BELCHER — DE REA DANCE STUDIOS
265 S. Western Ave., Los Angeles 4, Calif.

EDNA McRAE
School of the Dance
Ballet — Character — Tap
INTENSIVE SUMMER COURSE
JUNE 13 — JULY 22
Limited Enrollment
Classes Day and Evening
Information sent upon request
Suite 500C, Fine Arts Bldg.
410 S. Michigan Ave. Chicago, Ill.
Webster 3772

PENTHOUSE STUDIOS of THE DANCE
SPECIAL COURSES
for TEACHERS and STUDENTS
Jimmy Payne .... Tap
"Ernie" Geibel .... Acrobatic
Ballet
64 Randolph St. Chicago 1, Ill.

TAP DANCING
IN THE MODERN STYLE
Beginning and Advanced Classes for Children and Adults, Routines for Professionals.
Evening classes for Business People.
Approved for veterans.
ARTHUR PRINCE STUDIO
855 SOUTH LA BREA LOS ANGELES

Mme Kathryn ETIENNE (A.T.N.)
(formerly Ketty Charisse)
SCHOOL OF BALLET
endorsed by professional Ballet Stars
— WRITE FOR LITERATURE —
7078 Hollywood Blvrd
HI-1794 Hollywood, Calif. GL-0918

Bronislava
NIJINSKA
Hollywood Ballet Studio
Daily Classes—G.I. Approved
ARTHUR PRINCE STUDIOS — Los Angeles 36
855 South La Brea WYoming 2323

1949 SUMMER SCHOOL CALENDAR

★

If the school in which you are interested is not listed here, it will not mean that the school will not have a summer course. It may not have announced its plans at the time of going to press with this issue. See JUNE issue for further summer school announcements.

TEACHERS' CONVENTIONS

Association of Dancing Teachers of Southern California, Hollywood, Cal. — Hollywood-Roosevelt Hotel, **July 11-14**

American Society of Teachers of Dancing, New York City, Hotel Astor — **August 7-12**

Dance Teachers Club of Boston, Boston, Mass. — Hotel Bradford — **September 6-8**

Chicago National Association of Dancing Masters, Chicago, Ill. — Hotel Sherman — Training School, August **1-12;** Convention, August **14-20**

Dance Educators of America, Inc., New York City — Hotel Waldorf Astoria — Normal School and Convention **July 11-29**

Dance Masters of America, Inc., Washington, D. C. — Shoreham Hotel — Normal School **July 25-29;** Convention **July 31 - August 6**

Dancers Internationale, Los Angeles, Cal. (President: Charley Baker) — **August 1-8**

★

SUMMER CAMPS and DANCE FESTIVALS

Bar Harbor Summer Dance School & Experimental Group, Bar Harbor, Me., Angiola Sartorio, Dir. — **July 6 - August 31**

Cheyenne Mountain School, Colorado Springs, Colo., Lloyd Shaw, Dir. — **June 20-25** and **August 15-20**

Fokine Ballet Camp, Cape Cod, Mass., Christine Fokine, Dir., **July and August**

Jacobs Pillow, Lee, Mass., Ted Shawn, Director, **July and August** — (Summer School and Dance Festival)

Perry Mansfield Camp, Steamboat Springs, Colo., Portia M. Mansfield, Dir. — **July and August**

Elizabeth Waters Contemporary Dance School, Sante Fe, N. Mexico, **June 11 - August 6**

Summer Dance Theatre and School, Manomet, Mass., Miriam Marmein, Dir. — **July and August**

Camp Hi-Wing, Krumville-in-the-Catskills, **July and August**

Valley Camp, Wolfeboro, N. Hampshire, Etta D. Johnson, Dir. —**July and August**

★

COLLEGES

Adelphi College, Garden City, L. I., N. Y. — Hanya Holm, etc. — **July 5 - August 12**

U. of California, Berkeley, Cal. — Caryl Cuddeback, Marian Watson, etc. — **June 20 - July 30**

U. of Southern California, Los Angeles, Cal. — Lois Ellfeldt, Eleanor King, etc. — **August 1-27**

U. of Colorado, Boulder, Col. — **June 20 - July 22**

Colorado College, Colorado Springs, Colo. — Hanya Holm, etc. — **June 27 - August 20**

State U. of Iowa, Iowa City, Iowa — Dudley Ashton, La Meri, etc. — **June 15 - August 10**

Louisiana State U., Baton Rouge, La. — Blanche Duffy, **June 10 - August 13**

U. of Michigan, Ann Arbor, Mich — Juana de Laban — **June 20 - August 12**

Mills College, Oakland, Cal. — Patricia George, Arch Lauterer, etc. — **July 5 - August 13**

New York University — Connecticut College, New London, Conn. (faculty listed elsewhere herein) — **July 11 - August 21**

Sarah Lawrence College, Bronxville, N. Y. — Bessie Schoenberg — **June 6 - July 1**

U. of Utah, Salt Lake City, Utah — Elizabeth Hayes, etc. — **June 20 - July 22** and **July 26 - August 27**

U. of Wyoming, Laramie, Wyoming — Margaret S. Mains — **June 13 - July 15**

★

SCHOOLS: CHICAGO

Belle Bender Studio, July . . . **Gladys Hight,** August 1-12 . . . **Edna McRae,** June 13 - July 22.

SCHOOLS: LOS ANGELES

Belcher-DeRea (teachers' normal course) July 5-29 . . . **Adolph Bolm,** July 5-22 and August 1-19 . . . **Ruth St. Denis,** by arrangement

SCHOOLS: NEW YORK CITY

see page 49 for New York City Schools

summer courses — New York City Schools

Academy of Ballet Perfection, Eileen O'Connor, Director — **June 20 - August 8**
Ballet Arts, Virginia Lee, Director — **June, July, August**
Edna Lucille Baum, July and August
Branitzka School of Dance, June, July, August
Albert and **Josephine Butler** (ballroom) — June, July, August
George Chaffee, June (omit July) and August
Chalif School of Dance, June 6 - August 16
Jack Gansert, July and August
Hanya Holm, June 2-22
Aubrey Hitchins, July 5-16
Mabel Horsey, July and August
Huapala, July 5 - August 16
La Meri (Ethnologic Dance Center) June 18 - August 26
Caird Leslie, July and August
Martha Graham School of Contemporary Dance, June 13 - July 9
Steffi Nossen, June 3-30 and July 1-29
Nimura, July and August
Walter Nowicki, June, July, August
Joe Price, June, July, August
Russian-American Ballet School, Boris Novikoff, director, July and August
School of American Ballet, July and August
School of Ballet Repertory (Mara and Mahoney) July and August
School of Dance Arts, June, July, August
School of Russian Ballet, Olga Tarassova, director, July and August
Igor Schwezoff, July and August
Sunya Shurman School, June, July and August
Jack Stanly Normal School (Teachers and Students) June, July and August
Swoboda School, June 20 - August 31

via the grapevine

continued

responsible for most of the photos used in the "Vocabulary of Ballet" by Ann Barzel and Dwight Godwin is the photographer of the Sevillanas pix on the center spread. Portrait of Nana Gollner in the Don Quixote was that of Constantine. Have you forgiven us, boys?

*

Aubrey Hitchins has seceded from ballet mastership at the Met Opera; **Alexander Gavrilov** takes his place next season . . . **Zoya Leporsky,** after a six month tour with the Mata and Hari company, sustained a compound fracture of the leg just a few days previous to the company's New York appearance in April. Our sincere sympathy to a trouper . . . **Sujata and Asoka,** Hindu dancers who made a concert debut in Manhattan in March, appear in the current floor show of the Hotel Pierre's Cotillion Room . . . **Nenette Charisse** launched a new Manhattan studio with a champagne and flowers party on March 27th, at which many famous theatre people appeared and made merry . . . "Miss Liberty", a musical with choreography by **Jerome Robbins** bows in on (what else?) July 4th. **Alyn Ann McLerie** dances the lead.

*

Auditions held April 5th and 10th at the **High School of Performing Arts** in New York netted the dance division a catch of 85 for its second year. Contestants amounted to several hundred. Enrollment in this school is a highly sought objective among the city's teen-agers-in-love-with dance.

The board of auditioners consisted of **John Martin, Helen Tamiris, Ann Hutchinson, Elizabeth Goode Rockwell, and Eve Gentry.**

*

Cinema 16's May 18th showing at the Needles Trades H. S. will consist of two new experimental dance films: **HORROR DREAM** and **INTROSPECTION.** The first, an interpretation of a dancer's anxiety state before starting out on-stage, with choreography by Marian van Tuyl and and music by John Cage, was filmed by Sidney Peterson; the second, by Sara Kathryn Arledge, is a serios of original cinematic experiments with dance — in color.

*

RECENT EVENTS

The **1949 New England Folk Dance Festival** was held April 23-24 in Boston to coincide with the annual conference of the American Association for Health, Physical Education and Recreation.

Each New England state was represented. **Ralph Page,** noted dance caller, was the master of ceremonies.

*

CURRENT EVENTS

The 23rd annual Spring Festival of the **Country Dance Society of America** is to be held Saturday, May 7th at 8:15 P. M. at Barnard College in Manhattan. The Festival is under the direction of **May Gadd,** national director of the Society. The program consists of American and English square, country, Morris and Sword dances and folk songs of both countries. Traditional Spring Festival characters, Hobby Horse, Clown, Jack-in-the-Green and Cake-Bearer will be on hand to add to the tumult and gaiety.

*

Orest Sergievsky is the choreographer of a new work, a half-hour ballet, to be presented on the occasion of the debut of Ernst Bacon's new opera, **A Drumlin Legend.** It will be seen at the Brander Matthews Theatre May 4-11 and is presented by the Columbia University Theatre Associates in collaboration with the Columbia U. Department of Music. Dancers to appear in this ballet are **Evelyn Taylor, Lisa Tory, Adele Farlee, Annabelle Gross, Gracia Littauer, Sally McCann, Peeda Carrol, Harvey Krefetz, Yuki Shimoda, Jane McAllough** and **Jose Pares,** as well as Mr. Sergievsky, himself.

JACK GANSERT
formerly principal dancer of
Jooss Ballet, Markova-Dolin Ballet, etc.
Arts Studio of the Dance
OFFERING a technique combining
Modern and Classical Ballet.
Special Classes for Children.
Character, Body Conditioning for
Non-Professionals.
SUMMER COURSES JULY & AUGUST
JACK GANSERT, Dance Players Studio
148 W. 56th St., N. Y. C. Tel. CO 5-3836

CAIRD LESLIE
CLASSIC BALLET
Teacher's Summer Course
First solo dancer
His Majesty's Theatre . . . . London
Michel Fokine's direction
Theatre Pigalle . . . . Paris
Max Reinhardt production
Allied Arts productions . . . Chicago
with Thamar Karsavina
"A perfect mastery of his art allows him that apparent simplicity and facility. Impeccable technique." . . . Gerard d'houville, Figaro, Paris
BALLET CENTER
129 West 56th Street. Cl. 5-9420

TATIANA CHAMIE
From Ballet Russe de Monte Carlo, formerly
Ballet Master of Monte Carlo Opera
School of Ballet
LESSONS DAILY
SPECIAL TRAINING for dancers in
the repertoire of Russian Ballets
200 W. 57th St., N. Y. C. Circle 7-1662

DONALD SAWYER
BALLROOM AND TAP
Write for new list of Teacher's notes
637 Madison Ave., New York 22, N.Y.
PLaza 3-8639

Ballroom Dance Instruction
Albert and
Josephine BUTLER
36 Central Park So., N.Y. 19, N.Y., PL 3-6180

KAMIN DANCE BOOKSHOP
PAS DE DEUX — The Art of Partnering —
ANTON DOLIN
Illus. with photos and sketches $3.50
1365—6th Avenue at 55th St., N.Y.C., CI 5-7955

GERTRUDE LIPPINCOTT
Booking now for:
Solo Concerts
Master Lessons
Program & Class Combinations
for information write to:
252 Bedford St. S.E.
Minneapolis 14, Minn.

KATE SHEA
Costume Fabrics
Feathers & Accessories
Specialists in Woven Top Cellophane
Send for New Price List
112 West 44th Street
New York City

DANCING SLIPPERS
and ACCESSORIES
Practice and Class Costumes
JOSEPH
THEATRICAL & DANCE FOOTWEAR
35-52 TWENTY-EIGHTH STREET
LONG ISLAND CITY I, N. Y.
Write for descriptive catalogue

COSTUMES
Made to Order
for
DANCE
&
All Other Occasions
Circulars FREE
THE COSTUMER
238 State St., Dept. 6
Schenectady 5, N. Y.

A. CHATILA & CO. (Mfg.)
Ballet Tutus Leotards
Practice Togs Tights
Dance Belts Tunics
Garter Belts Midriff Sets
1776 — 59th Street Brooklyn 4, N. Y.

TWILIGHT
MEN
Intimate, revealing, shocking novel.
$2.50 at bookstores
Greenberg, 201 E. 57 St., New York 22

Everything for dancing feet!
Featuring the only
NOI-Z-LESS TOE SHOE
Write for Free Catalogue
BEN & SALLY
DANCE FOOTWEAR ★ ACCESSORIES
637 West 43rd Street New York 19, N. Y.

Calendar of Events for APRIL, 1949

(in NEW YORK CITY)

MAY 1-14	**BALLET THEATRE**	at the Metropolitan Opera House
1 at 8:40 P.M.	**Choreographers Workshop**	92nd Street YMHA
2 at 8:00 P.M.	**Barry Lynn**	Carnegie Recital Hall
7 at 2:30 P.M.	**MARA** and others — in dances of Cambodia, Java	Carnegie Recital Hall
11 at 8:40 P.M.	**Indian Dance Trilogy:** East Indian by **GINA** American by **Tom Two-Arrows** Mexican by **Josefina Garcia**	sponsored by the East-West Association and the YMHA Dance Center at the 92nd Street YMHA
14 at 8:40 P.M.	**EVE GENTRY** and group **NONA SCHURMAN** and group	at the 92nd Street YMHA
22 at 8:40 P.M.	**VIRGINIA JOHNSON** and group	at the 92nd Street YMHA

Original group works by **Beverlee Bozeman, Jean Erdman, Selma Garett, Virginia Johnson, Myra Kinch** and **Gertrude Lippincott** were seen on the May 1st concert of the Choreographers' Workshop. Review appears in July issue.

*

The June 5th concert of **Theatre Dance, Inc.** at the 92nd Street YMHA will show new works by the **Sarah Lawrence College** dance group, **Jean Binney, Betty Lind** and **Frank Westbrook.** It will also show welcome revivals of **Jean Houloose's** "Heritage" previously called "In the Shadow of a Doorway" and **Nelle Fisher's** "4 Comments".

*

Taji Bey and her company will appear on World Friendship Day Festival to be celebrated on May 18th at Carnegie Recital Hall.

*

The **Estelle Dennis Dance Theatre** of Baltimore, Md. will present two works in May at the Baltimore Museum of Art: "Gullivers Travels" and "Teen Agers" on the 7th; and "A Night in Paris" on the 9th.

*

Adolphe Robicheau, who has one of the largest schools in New England, was invited to Annapolis to stage the Spring pageant there.

*

Iva Kitchell's marathon tour comes to an end April 30th in Philadelphia. This summer she will appear for the second time in New Orleans, with the N. O. Symphony conducted by Richard Korn, and also it will be her second appearance at Northwestern U., Evanston, Ill. Miss Kitchell's 1949-50 season will start with a Fall concert tour and on December 4, 1949 she will give her second solo concert at Carnegie Hall with a program composed of new works, and old.

*

The second season of the **N. Y. U.-Connecticut College** sponsored **American Dance Festival** August 12-21, will show the works of such groups as **Valerie Bettis** and company, **Jose Limon, Dudley-Maslow-Bales** and others, to be announced.

The summer school at Connecticut College will give courses in a wide scope of subjects with a faculty composed of **William Bales, Ben Belitt, Valerie Bettis, Jane Dudley, Louis Horst, Doris Humphrey, Delia Hussey, Hazel Johnson, Pauline Lawrence, Jose Limon, Sophie Maslow, Carl Miller, Jo van Fleet** and **Betty Walberg.**

Directors of the school and festival are **Ruth Bloomer** and **Martha Hill.**

*

STUDIO NOTES: New York City

Anton Dolin will teach classes in supported adagio at the Ballet Arts School on his return from South Africa. **Antony Tudor** and **Margaret Craske** will teach there in August and **Yeichi Nimura** will teach a special class in movement for actors . . .

Hadassah will teach a course in Balinese dance at the Ethnologic Dance Center the first week in May.

Christine Fokine will launch the Fokine Ballet Camp and summer school this summer at Cape Cod, Mass. She and **Todd Bolender** will teach. The Fokine School in Carnegie Hall remains open all summer.

Walter Nowicki, Polish born, Cecchetti trained dancer, for many years with Pavlova, opens a new school in Manhattan this month. Nowicki turned down invitation to dance in Warsaw to teach here. He is currently engaged in writing his memoirs — they ought to be colorful, like himself.

Dancers looking for rehearsal space will be interested to know that the **Marmein** studio is available.

After several years of solo appearances in North and South America, **Tashamira** joins the faculty of the Chalif school to teach modern dance on the summer course, June 6 - August 26. Also teaching this summer at the Chalif School is **D. J. Farnworth.**

In SCHOOL – On Campus

AROUND THE 48 STATES

MIRIAM MARMEIN has been engaged by **Frances Gudie**, director of the newly formed **Allentown Ballet**, to do a one hour ballet for two out-door performances to be given at West Park Stadium, Allentown, Pa., on June 2 and 3. The company consists of 40 dancers, headed by soloist **Jane Fink**, and **Willa Sechler, Susanna Cannon, Maynard Fink, Doris Danner and Rachel Anderson.**

★

On April 10th the **Chicago Dance Council** sponsored a showing of modern and folk dance movies.

★

Alan Howard, who trained with **Edna McRae** of Chicago, has signed with Ballet Russe de Monte Carlo.

★

The faculty for the April meeting of the **Chicago National Association of Dancing Masters** consisted of **Clement Browne, Virginia Pealer, Ermie Schultz, Dorothy Cameron** and **Fran Scanlan.** A demonstration of Hungarian dances by the **Kor Magyar Hungarian Folk Dance Group**, directed by **Gustave Wojtas**, was given at the conclusion of the day's work. On the social side, members were invited to the 25th anniversary celebration of **William Mersbach's Alladin Dance Studio.**

★

Mary Edith Hughes, who conducts ballet classes at the Mayo Civic Auditorium in Rochester, Minn., is preparing a gala recital to take place in June. One of the featured participants is **Sylvia Walsh.**

★

Sylvia Hamer of Ann Arbor, Wisc., president of the Michigan club of D.M.A., flew to New York after the Michigan convention to buy costumes and scenery for her annual recital which will have over 500 students participating. **Marjorie Baches Russell**, Miss Hamer's assistant, formerly with the Ziegfeld Follies and the San Carlo Opera ballet, will be the featured dancer.

★

Roth and **Berdun** of Detroit, Michigan, will hold their annual recital at the Masonic Temple in June.

★

Sylvester Smith, one of America's leading acrobatics teachers, was one of the members of the faculty of the convention and normal school held by the Louisiana club of the D.M.A. He has been engaged to teach at the normal school and convention to be held by the C.N.A.D.M. at the Hotel Sherman in Chicago, the first week in August.

★

The **Ballerina Club** of the **Stamps School of Dance** in Durant, Okla., was invited to appear before the Oklahoma Federated Music Clubs at Oklahoma City University. They were rated points ranging from 80 to 94, most gratifying result for such a new group. Particularly satisfactory to watch were the choreography, stage presence and deportment and port de bras.

The club was organized by **Carmelita Stamps** about a year ago, and has stimulated interest in ballet and a more intense study of theory, as well as practice. It is open to pupils between the ages of 8 to 15 who can pass preliminary exams and requirements. At monthly meetings they are treated to lectures on the lives and careers of gerat dancers, listen to music of great ballets, and are encouraged to study and try their own hands at choreography. Their most recent performance was **Alice in Wonderland.**

★

"Ballet Northwest", an organization formed to sponsor ballet as entertainment in every community in the Pacific northwest, sponsored the appearance of the **Monica Lind Ballet Company** at the Portland, Oregon Civic Theatre on April 24th. Four ballets were given: **Romanza, Coppelia, Slaughter on 10th Avenue,** and **La Luna Verde.** The artistic director and leading dancer of the group is **Monica Lind,** who was supported by featured soloists **Vanda Benson** and **Joel Benway.**

Gertrude Edwards Jory, v. president, and Sylvia Hamer, president of the Michigan Club of the D.M.A. in informal conference with national secretary of the D.M.A., Leroy Thayer, at the March meeting of the Dance Masters of Michigan.

★

Also flourishing in Portland, Oregon are a team who have done much to stimulate community interest in folk and square dance, **Art** and **Metha Gibbs.** Report says the Saturday night Gibbs' sessions at Shrine Hall, the largest auditorium in Portland, are an inspiration to see.

★

No less than three June recitals are on the agenda of the **Gladys Hight** schools in Chicago and area. Two will be held in Oak Park, Ill. and one at the big 8th St. Theatre in the Chicago Loop.

VERONINE
VESTOFF
dance routines
$1. each **WITH MUSIC**
$4.00 for any 5 Routines
$7.00 for any 10 Routines

The Golden Doll—Character Toe
Rustic Carnival
Russian Dance
Russian Folk Songs
Russian Peasant Dance
Russian Sweethearts
Silver Star Polka
The Firefly
Tamara
Sylvia Dances
Sleeping Beauty Valse
The Jockey
The Moon Fairy
The Way of Old Pekin
The White Peacock
Titania
Tyrolian Folk Dance
Valse Bluette
Valse Polonaise
Young and Old
Pas de Trois
Obertass—Polish Country Dance
Pas de Deux
Petite Polka
Pierrette—Classical Toe
Pierrot
Poet's Love
Polish Bride
Polish Mazurka
Polka Caprice
Polka Musette
Pomponette—a character dance
Puppets
Rendezvous—a character solo
Serenade d'Amour
Dance Tyrolese
Echo of the Ballet
Esmeralda Galop
Fascination Valse
Gavotte "Lady Betty"
German Peasant Dance
Gopak
Grand Valse Brillante
Hungarian Folk Dance
The Hussar
Kaleenka
La Danseuse
Na Beregn Polka
Naughty Girl Polka
Russian Couple Dance
Caucasian Veil Dance
The Hungarian Don Juan
A Russian Maid
Moment Lyrique
Air a Danser
A la Valse
Badinerie
Belinda Polka
Bon Vivant
Bow and Arrow
Chinese Dance
Champagne Galop
Columbine
La Coquette
Dance of the Magyars
Danse Serpentine
A Mexican Flower
Chin-Fu's Wedding; 24 pages of music; complete dance instruction......$1.50
A Holiday in Russia; 20 pages of music and dance notes......$1.50

No C.O.D.'s *Send money order or check*
DANCE **BOX 446**
503 W. 33 STREET, NEW YORK 1, N.Y.

SPECIAL

beautiful,
glamorous,
full color
SOUVENIR
PROGRAMS

Ballet Theatre
1944-45
1945-6

Ballet Russe
de Monte Carlo
1945-46

de Basil's
Original Ballet Russe
1946-47

These 4 stunning books, each with over 80 pages of pictures, decor and repertoire for only

$3.00

Send check or money order to:

Dept. B
DANCE Magazine
503 West 33rd St.
New York 1, N. Y.

Dale Smith and Ann Dickson are the Hansel and Gretel of this performance given April 3rd by the New Jersey Civic Ballet Guild in Bloomfield, N. J.

The **St. Louis Dancing Teachers Association** held its Spring meeting at Westminster Hall in March. Ballet work was presented by **I. L. Dugger** and tap by **I. Valkamp.** After the meeting, members adjourned to a social gathering and lunch.

★

Affiliated Club #4, Michigan, of the D.M.A. held a one-day combination normal school and convention March 27th at the Hotel Leland in Detroit.

The faculty consisted of **Donald Sawyer** of New York in ballroom, **Berenice Holmes** of Chicago in ballet, **Fran Scanlan** in tap, **Virgiline Simmons** of Lansing, Mich. in children's dances and **Theodore J. Smith** in Cecchetti technic.

About 250 teachers and pupils attended this meeting and gave every sign of enjoying and appreciating it.

On the eve of the meeting, a party was held for members of the organization in the suite of **Sylvia Hamer,** president of the Michigan Dance Society. The banquet was held at 1:00 P.M. in the Jade Room of the hotel. Speakers were **Art Leazenby** of Detroit. The guests of honour at the banquet were Mr. and Mrs. **Leroy H. Thayer,** who arrived especially for this gala from Washington, D. C.

Officers of the Michigan Dance Masters are: **Sylvia Hamer,** president; **Theodore J. Smith,** 1st v. pres., **Gertrude Jory,** 2nd v. pres., **Joseph Berlin,** treas.. At the businessmeeting held it was announced that the next normal school and convention to be held by this group will take place sometime in November.

Violette Armand officiated as a charming hostess during the convention.

★

Guest dancers Adelaide Vernon and George Chaffee fraternize with officers of the New Jersey Civic Ballet Guild after appearance in April 3rd performance in Bloomfield, N. J., the sixth annual performance of the Guild. The officers are (l. to r.) Vida Blunden, Dorothy Palmer, Edna Passapae and (far right) Joan Voorhees.

SCHOOL DIRECTORY

ALABAMA

IRENE M. JONES STUDIO OF DANCE
All Types of the Dance
Huntsville, Alabama

ARIZONA

GERTRUDE MARY SCHWAB
School of Dancing
8 North Tucson Blvd., Tucson

CALIFORNIA

MME. KATHRYN ETIENNE BALLET SCHOOL
Ballet, Toe, Character GL-0918, HI-1794
7078 Hollywood Blvd., Hollywood 28

RAINBOW STUDIOS OF DANCE & DRAMA
Highest standards Ballet, Tap, Drama, Voice
1627 Cahuenga, Hollywood. HE-5633

"RUTH ST. DENIS FOUNDATION STUDIO"
Oriental — Lyric — Modern
3433 Cahuenga Blvd., Hollywood 27

SIMON SEMENOFF — ARTISTS' STUDIOS
Ballet, Character, Makeup, Pantomime
204 Santa Monica Blvd., North Hollywood

MASON-KAHN STUDIOS (inst. "Ice Follies")
All types dance for all ages UN 1-2110
1125 Market St., San Francisco 3

CONNECTICUT

MARY JANE HUNGERFORD, PhD.
Modern Dance
Hartford, Conn. Hartford 6-0648

FLORIDA

ARMOUR BALLET STUDIOS
908 So. Rome Ave., Tampa, Fla.
812 — 12th St. West, Bradenton, Fla.
Instructors: Gail and Thomas Armour

ILLINOIS

BERENICE HOLMES SCHOOL OF BALLET
184 West Washington Street, Chicago

RUTH PAGE
540 North Michigan Ave., Chicago

BELLE BENDER BALLET SCHOOL
Training for Opera — Concert — Theatre
410 South Michigan Ave., Chicago

JOHN PETRI BALLET SCHOOL
Ballet — Character — Interpretative
228 So. Wabash Ave., Chicago

MICHIGAN

RICARDEAU DANCE STUDIOS
Ballet—Tap—Ballroom
2019 W. Grand Blvd., Detroit

MISSOURI

MYLDRED LYONS STUDIO OF THE DANCE
Ballet—Tap—Acrobatic
Mainstreet Theatre Bldg., Kansas City

MISSISSIPPI

ELEANOR BEAUFAIT SCHOOL OF DANCE
Ballet — Toe — Tap and Acrobatics
Vicksburg

NEW YORK

EVA VARADY SCHOOL OF DANCING
All Types for All Ages. Tel. AS 8-2060
28-42 31st St., Long Island City 2

MODERN DANCE SCHOOL, YM & YWHA
Doris Humphrey, Director AT 9-9455
Lexington Ave. & 92nd St., N. Y. C. 28.

DALE H. MORATH
Modern Dance
63 East 11th St., New York

OSCAR DURYEA SCHOOL OF DANCE
Ballroom Dance Descriptions, Old & New
Hotel des Artistes, 1 W. 67 St. EN 2-6700

EVE GENTRY
320 East 42nd St. LE 7-8360
Now Booking 1949-50 Dance Engagements

JEAN ERDMAN
Dance Technique & Composition
77 Fifth Avenue, N. Y. C. 3

DANCE NOTATION BUREAU
Notators to Ballet Society GR. 3-3988
Ann Hutchinson, 33 W. 8th St., N. Y. C.

OREST SERGIEVSKY
Ballet — Character
Dance Players Studio, 148 West 56 St.

JACK STANLY SCHOOL OF DANCE
Tap, Ballet, Acrobatics, Spanish
Day and Evening Classes
1658 B'way (51st St.) N. Y. 19. CO 5-9223

NEW JERSEY

ATLANTIC CITY SCHOOL OF DANCE
Directress: Mary Silk McNicholas
6 No. Massachusetts Ave., Atlantic City

SOUTH CAROLINA

JOAN SIMMONS SCHOOL OF DANCING
105 Wentworth Street, Charleston 6

TENNESSEE

HELEN JONES SCHOOL OF DANCING
421 Walnut St. (Cadek Conservatory)
Chattanooga 3

WISCONSIN

PETROFF SLABY SCHOOL OF DANCING
Approved Under G.I. Bill of Rights
Cor. of N. 28 & Wells Sts., Milwaukee

Barney
DANCE FOOTWEAR
"PROMPT"
MAIL ORDER SERVICE
"FOR ALL RECITAL NEEDS"

TOE SLIPPERS
BALLETS
TAP SHOES
SANDALS
OXFORDS
"Sensibly Priced'

LEOTARDS
—TIGHTS
—TUNIC SETS
—MIDRIFF SETS
—SWING DRESS
DANCE BELTS
—GARTER BELTS
—MESH TIGHTS
—OPERA HOSE (SILK, MESH, NYLON)
TOE SHOE COVERS
—BUNNY FUR PADS
—LAMBS WOOL PADS
—RIBBON
BARNEY RUBBER TOE SHIELDS
TAMBOURINES
—FINGER CYMBALS
—CASTANETS
—BATONS

★ ★ ★ ★

BARNEY SUGGESTS
"The Best in Studio Costumes"
The Famous Ballet Tu Tu
by Chetila
Pink, White, Blue, Black $5.95
The Popular Ballet Frock
by Mary Popper
Black, White, Blue Silk Crepe $6.25

★ ★ ★ ★

BARNEY Features The Twin Tone Tap
Toe & Heel, per set $2.98
Write for new 1949 Brochure

Barney
"The Finest Name in Dance Footwear for over a Quarter Century"
634 EIGHTH AVENUE (at 41st St.)
NEW YORK CITY 18, NEW YORK

Teachers! RECITAL IDEAS FOR ALL GRADES

TAP Routines by *Jack Manning*

NOVELTIES

1. SPOON-TIME. (Playing spoons in Chef costume.)
2. TAP-OLOGY. (School room scene with dialogue in rhyme for teacher and six pupils. Dance.)
3. TAPPING BY MAIL. (Boy and Girl pantomime and eccentric dance.)
4. DICTATION. (Office scene using Boss and three Stenographers with typewriters.)
5. HIGH HATS IN HARLEM. (Novelty strut tap. Special music 50c extra.)
6. HITTIN' THE HIGHWAY. (Pantomime tap story of boy and girl trying to thumb a ride. Special music 50c extra.)
8. TIN PAN ALLEY. (Music Shop Patter Tap.)
9. DOCTOR SWING. (Hot Tap Patter) group.
10. NUMBER PLEASE. (Telephone tap story. Boy and girl.)
11. CLIMBIN' HIGH. (Novelty tap dance. Ladders-group. Special music 50c extra.)
12. WHISK BROOM TAP. (Two or group. Brooms covered with emory cloth.)
13. CHINATOWN TAPICS. (Chinese Laundry. Two novelties.)
14. BALLIN' THE DRUM. (Military novelty. Bouncing ball on drum. Special music 50c extra.)
15. DOT AND DASH. (Boy and girl novelty pantomime in a telegraph office.)
16. SKIPPING THE BEAT. (Boy and girl. Special song 50c extra.)
17. PULLIN' THE SKIFF. Solo or group hot-cha. Song 50c extra.)
18. TAPPING THE KEG. (Show stopping novelty.)
19. TAPPIN' THE TOM-TOM. (Musical Comedy group number.)
20. TAP DANCE SITTING DOWN. (Line-up of girls big tap ensemble number.)
21. WASHBOARD RHYTHM. (Solo or group using thimbles for strumming.)
22. THE SCRATCH. (Eccentric solo or group.)
23. SHAKIN' THE SHAKER. (Intermediate — cocktail shakers-off beat rhythm.)
24. TECHNIQUE vs. SWING. (Court Room Scene good opening — cast of eleven.)
25. BUCK-AROO. (Intermediate group of four-lariats.)
26. SIGNALS. (Intermediate — Navy flag Wig-Wag.)
27. SEMAPHORE TAP. (Intermediate — military tap swish of flags on stop time music.)
28. BROOM DANCE. (Intermediate — using small push brooms stiff bristles — group.)
29. SOFT SHOE CANE. (Solo or group. Lots of style top hat and tails.)
30. TAPS IN PAWN. (Opening Number — Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.)
31. TREADIN'. (Intermediate Stair Dance.)
32. CRICKET STRUT. (Children or adult beginners.)
33. POP GUN PARADE. (Children, easy.)
34. MILITARY DRUM. (Group-drums attached to backs.)
89. BANJO TAP (Novelty tap Dance)
90. ANVIL CHORUS TAP (Group, with prop anvils)
91. BARBER SHOP SWING (Group, wearing beards)
92. DOING THE JAY WALK (Musical Comedy Tap)
93. TRUCKIN' (A Tap Dance Version)
94. PIANO TAP (Group, carrying toy pianos)
95. MAMMIES ON PARADE (Group, southern mammies and Topsy)
96. HOT FEET (Group, boot-blacks and customers)
97. SWISHIN' (Solo or group strut)
98. OZARK ANTICS (A Hillbilly Novelty)
99. HOT TAMALES (Solo, duet or group)
100. THE CONTINENTAL (Duet or group)
101. THE BIG BAD WOLF AND THE THREE LITTLE PIGS (Quartet)
102. SHAKIN' THE RHUMBA (Solo or group, with rhumba shakers)
103. TAMBOURINE RHYTHM (Solo or group, with tambourines)
104. TAP-IOCA (Duet or couples)
105. I SEE BY THE PAPERS (Rubber-legs rhythm, duet)
106. JUNGLE RHYTHM (Two groups of girls)
107. MEXICONGA (Musical Comedy Tap Version)
108. TAMBOURINE TAP (Solo or group)
109. MUSICAL COMEDY TAP ROUTINE (Solo or group)

(Please order by number)

ADVANCED TAP ROUTINES

35. TAP TEASERS. (Rhythm and Riff.)
36. RHYTHM-TIME. (Rhythm One O' the best.)
37. ASSORTED ROLLS. (Various Rolls.)
38. THE ROGASTAIRE. (Boy and Girl.)
39. RHYTHMETTE. (Rhythm and Riff.)
40. ADVANCED SOFT SHOE. (Effective toe and heel work.)
42. BUCK-O-MANIA. (Tricky Rhythms.)
43. RHYTHMOLOGY. (Wing and Toe Stand combination.)
44. RHYTHM RIDDLES. (Stylish heel and toe work.)
45. ADV. SYNCOPATED WALTZ CLOG. (It's different.)
46. TWIRLING RHYTHM. (Smart Tap Solo.)
47. RHYTHMANTICS. (Rhythm Solo.)
48. RIFF TIME. (Advanced Riff Rhythm.)
49. RHYTHM PREFERRED. (Professional Routine.)
50. RHYTHM KINKS. (Professional Routine.)
110. ADVANCED RHYTHM ROUTINE (Solo or group)
111. RIFFLES (Advanced Rhythm Routines)
112. ADVANCED RHYTHM TAP (Solo or group)
113. ADVANCED SYNCOPATED SOFT SHOE
114. JACK MANNING TAP LEAGUE OF AMERICA
115. SYNCOPATED WALTZ RHYTHM
116. SHADES RHYTHM TAP DANCE
117. DEEP SOUTH WALK
118. PERSONALITY TAP RHYTHM
119. ADVANCED DOUBLE UP RHYTHM
120. ADVANCED BROKEN RHYTHM ROUTINE

INTERMEDIATE TAP ROUTINES

51. TAPTIME. (Rhythm group or solo.)
52. SWINGTIME. (Hot-Cha tap.)
53. INTERMEDIATE RHYTHM (B). (Group.)
54. HOT CHA TAP. (Swing style for girls.)

(Please order by number)

55. INTERMEDIATE RHYTHM BUCK. (Fast — Pick-ups for finish.)
56. RHYTHM TAP ROUTINE. (Sliding trench finish.)
57. DRUM ROLL RHYTHM. (Military Rhythm — cramp rolls.)
58. MILITARY TAP ROUTINE. (Nice rhythm.)
59. SUZI-Q. (Tap version.)
60. JUST TAPS. (Flashy, smart and easy.)
61. TAPPIN' TIME. (Foundation-valuable.)
62. SOFT SHOE. (One and one-half chorus.) breezy.
63. FOOT NOTES. (Flash, lots of style.)
64. BUCKIN ALONG. (Class or solo.)
65. FLASH RHYTHM. (Snappy hard intermediate.)
66. BUCKETTE. (Good old buck dance routine.)
67. RHYTHM BUCK ROUTINE. (Medium fast tempo.)
68. INTERMEDIATE SOFT SHOE. (Solo or group. Medium slow.)
69. SOFT SHOE KICK ROUTINE. (High kicks, tap specialty.)
70. DI-DE-UMPH. (Musical Comedy. Special music 50c extra.)
71. MODERN FLORA DORA. (Group-double-up rhythm-gay '90 spirit.)
72. TANGLEFOOT. (ROXYETTE line-up. Special music 50c extra.)
73. THE YAM. (Astair-Rogers type-Group or duet.)
74. TRAVELON. (Jack Manning pictures illustrating steps.)
75. DIPSY DOODLE. (Musical Comedy semi-advanced.)
121. SLOW RHYTHM BUCK ROUTINE
122. INTERMEDIATE ECCENTRIC ROUTINE

BEGINNERS TAP ROUTINES

76. WALTZIN' ON DOWN. (Effective not difficult.)
77. SIMPLE BUCK DANCE. (Good foundation.)
78. SIMPLE WALTZ CLOG. (Not old standard type.)
79. FOUNDATION TAP BUCK. (For beginners.)
80. BABY TAP. (Effective for young children.)
81. BABY HOT-CHA. (Jazz tap for children.)
82. FOUNDATION TAP ROUTINE. (Showy, simple.)
83. TINY TOTS TAP. (Teachable—simple.)
84. BEGINNERS TAP. (For beginners, flashy.)
85. FUNDAMENTAL TAP. (Nice arrangement, good style.)
86. SIMPLE SOFT SHOE (A). (Good, solo or duet.)
87. SIMPLE SOFT SHOE (B). (Little difficult.)
88. STRUTTIN TOTS. (Simple, effective style.)
123. SIMPLE TAP DANCE (For children and beginners)
124. FLASHY BEGINNERS SOFT SHOE (Solo or group)
125. E-Z-TAP (A foundation tap dance routine)
126. BABY TAP DANCE COURSE (Six progressive fundamental routines)
127. CYMBALETTE (Novelty tap dance for babies)
128. SIMPLE TAP DANCE (for beginners)
129. BALL DANCE (A novelty waltz clog for children)
130. KIDDIE TAP ROUTINE (Simple Tap Routine, solo or group)

(Please order by number)

Single routines $1.00 5 routines $4.00 10 routines $7.00 (No C.O.D.'s)

Send Money Order, Cash Registered or Personal Check Payable to DANCE

Box 10, DANCE • 503 West 33rd Street • New York City 1, New York